This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

B 1,347,332

1837
ARTES VERITAS SCIENTIA
LIBRARY OF THE
UNIVERSITY OF MICHIGAN
E PLURIBUS UNUM
TUEBOR
SI QUAERIS PENINSULAM AMOENAM
CIRCUMSPICE

The Art of the Munich Galleries

The Art Galleries of Europe

With over five hundred full-page plates in duogravure

Complete in twelve volumes as follows:—

By Mary Knight Potter
THE LOUVRE (PARIS)
THE VATICAN (ROME)
THE VENICE ACADEMY

By Julia de W. Addison
THE DRESDEN GALLERY
THE NATIONAL GALLERY (LONDON)
THE PITTI PALACE (FLORENCE)

By David C. Preyer
THE BERLIN GALLERIES
THE NETHERLAND GALLERIES
THE VIENNA GALLERIES

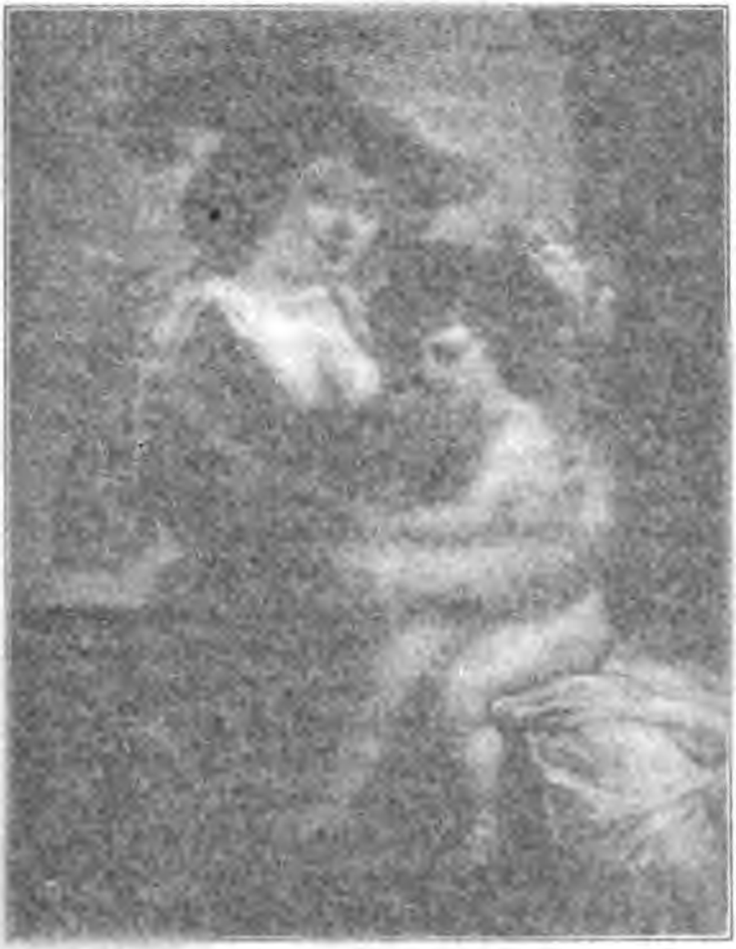
By C. S. Ricketts
THE PRADO (MADRID)

By Esther Singleton
THE BELGIAN GALLERIES

By F. J. Ansell and F. R. Fraprie
THE MUNICH GALLERIES

Issued by
THE ST. BOTOLPH SOCIETY
Boston, Mass.

M70U



RUBENS' WIFE AND CHILD.

(See page 134.)

THE ART GALLERIES
OF EUROPE

THE MUNICH GALLERIES

BEING A HISTORY OF THE PROGRESS OF THE ART OF PAINTING, ILLUMINATED AND DEMONSTRATED BY CRITICAL DESCRIPTIONS OF THE GREAT PAINTINGS IN THE OLD PINAKOTHEK, THE NEW PINAKOTHEK AND THE SCHACK GALLERY IN MUNICH

By FLORENCE JEAN ANSELL
and FRANK ROY FRAPRIE

With Forty-eight Plates

THE ST. BOTOLPH SOCIETY
BOSTON ☙ ☙ MDCCCCXII

Copyright, 1910,
BY L. C. PAGE & COMPANY
(INCORPORATED)

All rights reserved

Electrotyped and Printed by
THE COLONIAL PRESS
C. H. Simonds & Co., Boston, U.S.A.

Author's Foreword

MUNICH has long enjoyed a high reputation as a place of study and training for painters. Many masters of many lands owe thanks to the city for some of the knowledge which has brought them glory. This is due in great part to the excellent opportunities for study of the old masters afforded by the magnificent gallery, the old Pinakothek, which in some respects is unrivalled by any gallery of Europe. There exists in the world for example no such opportunity for the study of Rubens as in this gallery; nowhere will one find such a judiciously selected wealth of pictures covering so wide a range of schools and styles. But the Old Pinakothek is not all. The modern galleries contain superb collections, even though these are not to be compared in power with the older collection.

The authors of the present volume do not lay claim to the preparation of a revolutionary treatise. The opinions expressed will be found to follow in the main accepted judgments, necessarily tempered by personal likes and preferences. We hope that we have produced a book which will enable the

258730

visitor to the galleries to employ his time to the best advantage, and enable the distant reader aided by the numerous illustrations to form some conception of the importance of the galleries.

A word on the subject of the spelling of proper names, which offers peculiar difficulties, is perhaps in order. It is absolutely impossible to attain to any exact standard of consistency in this matter. The readiest and most useful method we believe is to adopt the forms likely to be most familiar to the English-speaking general reader, and this we have endeavoured to do, leaving absolute accuracy as a goal to be striven for in the works of archaeological specialists.

In addition to many reference books on art, we must acknowledge our special indebtedness for the facts contained in the first chapter to Von Reber's history of the gallery, published in the official catalogue, and to Grautoff's "Gemäldesammlungen Münchens," on which, though with considerable additions, are based the chapters on the New Pinakothek and the Schack Gallery.

Contents

CHAPTER PAGE

I. HISTORY OF THE PINAKOTHEK COLLECTION . 1

II. LOWER RHENISH AND OLD DUTCH SCHOOLS . 33

III. THE DUTCH SCHOOL 99

IV. THE FLEMISH SCHOOL 142

V. THE ITALIAN SCHOOL 190

VI. THE SPANISH SCHOOL 305

VII. THE FRENCH SCHOOL 328

VIII. THE NEW PINAKOTHEK 348

IX. THE SCHACK GALLERY 413

INDEX 431

List of Illustrations

PAGE

RUBENS.—WIFE AND CHILD (See page 154) *Frontispiece*

RIBERA.—OLD WOMAN WITH A HEN 16

WILHELM OF KÖLN.—ST. VERONICA WITH THE HANDKERCHIEF 33

VAN DER WEYDEN.—ST. LUKE PAINTING A PORTRAIT OF THE VIRGIN 53

HANS MEMLING.—ST. JOHN THE BAPTIST . . . 57

QUENTIN MATSYS.—PIETÀ 62

MICHAEL WOLGEMUT.—CRUCIFIXION 69

ALBRECHT DÜRER.—PORTRAIT OF HIMSELF . . . 72

ALBRECHT DÜRER.—LUKE PAUMGARTNER AS ST. GEORGE AND STEPHEN PAUMGARTNER AS ST. EUSTACE 77

ALBRECHT DÜRER.—ST. JOHN AND ST. PETER (DETAIL). ALBRECHT DÜRER.—ST. PAUL AND ST. MARK (DETAIL) 80

HANS HOLBEIN THE YOUNGER.—PORTRAIT OF SIR BRIAN TUKE 89

REMBRANDT.—DESCENT FROM THE CROSS . . . 107

GERARD DOU.—THE SPINNER 115

PIETER DE HOOCH.—INTERIOR OF A DUTCH LIVING ROOM 117

ADRIAN BROUWER.—A PARTY OF PEASANTS AT A GAME OF CARDS 124

MEINDERT HOBBEMA.—LANDSCAPE 133

PAGE
RUBENS. — BATTLE OF THE AMAZONS 152
RUBENS. — HELENA FOURMENT 154
RUBENS. — WREATH OF FRUIT. RUBENS. — LION HUNT 157
VAN DYCK. — BURGOMASTER OF ANTWERP AND HIS WIFE 171
VAN DYCK. — PORTRAIT OF HIMSELF. VAN DYCK. — PORTRAIT OF LADY MARY RUTHVEN . . . 172
DAVID TENIERS THE YOUNGER. — A DRINKING PARTY 183
FRANZ SNYDERS. — LIONESS KILLING A WILD BOAR 187
FRA FILIPPO LIPPI. — MADONNA 205
BOTTICELLI. — LAMENTATION OVER THE BODY OF CHRIST 206
GHIRLANDAJO. — MADONNA IN GLORY BEING WORSHIPPED BY SAINTS 208
PERUGINO. — VISION OF ST. BERNARD 230
IL FRANCIA. — MADONNA IN A ROSEHEDGE . . . 233
RAPHAEL. — MADONNA OF THE CASA TEMPI. RAPHAEL. — CANIGIANI HOLY FAMILY 238
TITIAN. — MADONNA AND CHILD 259
PALMA VECCHIO. — PORTRAIT OF HIMSELF . . . 262
TINTORETTO. — PORTRAIT OF A SCULPTOR . . . 267
VERONESE. — PORTRAIT OF A PROUD VENETIAN LADY 272
GUIDO RENI. — ASSUMPTION OF THE VIRGIN . . 283
TIEPOLO. — WORSHIP OF THE MAGI 303
VELASQUEZ. — PORTRAIT OF HIMSELF 315
MURILLO. — DICE PLAYERS. MURILLO. — MELON EATERS 320
ZURBARON. — ST. FRANCIS OF ASSISI 325
ANTOINE PESNE. — YOUNG GIRL IN A STRAW HAT . 345

PAGE
GREUZE. — GIRL'S HEAD 347
FEUERBACH. — MEDEA 380
FRANZ STUCK. — SIN 385
LENBACH. — PORTRAIT OF PRINCE BISMARCK . . 394
SEGANTINI. — PLOWING 403
GABRIEL MAX. — KATHARINE EMMERICH 406
LENBACH. — THE SHEPHERD BOY 425
FEUERBACH. — IDYLL IN TIVOLI 428
BÖCKLIN. — VILLA ON THE SEA. BÖCKLIN. — TRITON AND NEREID 430

The Art of the Munich Galleries

CHAPTER I

HISTORY OF THE PINAKOTHEK COLLECTION

At the time that the brothers Van Eyck first raised painting on wood in Germany to the level of a fine art, a Bavarian prince was their first patron. John of Bavaria, a grandson of the Emperor Ludwig, from his seventeenth year Bishop of Lüttich, and later through the expulsion of his niece Jacoba, Count of Luxemburg, Brabant and Holland, had in 1422 taken Jan Van Eyck into his service, where he remained till the death of the count in 1424. That his title of a "valet de chambre" was no sinecure is evident from the fact that Jan left his home and his brother and settled at The Hague, where Count John held his court.

As Jan Van Eyck's strength lay in portraiture, there is no doubt that the first Bavarian royal portraits of an artistic character date from that period. But unfortunately among the many portraits by Van Eyck still preserved, not one can safely be accepted as representing the prince whom he served; and it is to be deplored, that of the many widely distributed works of this great master none have reached Bavaria, as the art treasures of Ludwig's successors were all lost with their possessions in Brandenburg, Tirol and Holland.

Regarded from the standpoint of artistic development in the Middle Ages, Bavaria proper was behindhand. Not only could Rhineland and Saxony, from the eleventh century on, boast an enthusiastic cultivation of art, with correspondingly great results, but the neighbouring ecclesiastical principalities and imperial cities like Würzburg, Bamberg, Regensburg, Augsburg, Ulm and Nuremberg, raised themselves to positions of relatively great brilliancy, while Bavarian cities, even the capitals, remained poor and destitute of art. Even in Munich, the Emperor Ludwig the Bavarian lived in a castle conspicuously inartistic, and, until the rebuilding of the Frauenkirche (1468-88), not a single important example of architecture could be found. Similar was the situation of Ingolstadt, and only in Landshut was some advance to be seen, that city boasting not only of an important castle (Trausnitz), but also of the Church of St. Martin, whose artistic worth greatly exceeded that of the Munich Frauenkirche. Belonging, as do all these churches of the hall type, to the very end of the Middle Ages, they are not even remotely to be compared with a jewel like the late Romanesque dome at Bamberg or the Gothic cathedral at Regensburg.

Still more conspicuous was the late development of painting, where the only achievements worth mentioning were in glass painting, which found in Tegernsee its first industrial centre. Otherwise it was not till the beginning of the sixteenth century that Bavarian painting reached a position in any considerable degree superior to that of rude barbarism, the Italian influence of Giotto having found its boundary at the water shed of the Alps, while that of the Netherlands and the Rhine reached its natural frontier at the rivers Lech and Danube. Not only Nuremberg, but also the nearer city of Augsburg, remained for a very long period without visible influence on the Bavarian capital, and Albrecht IV seems to have neither coveted nor possessed a single work by any of the painters of either of these cities. The facilities for travel and transportation of that day were so limited that the distance between Nuremberg and Munich was comparatively great, particularly as Munich was not touched by any of the great commercial roads leading to Italy. As to the more adjacent Augsburg, her relations with the capital seem to have been somewhat strained.

The earliest fostering of painting in the cities of Nuremberg, Augsburg and Regensburg is attributed to Duke Wilhelm IV (died 1550), who gave employment to Altdorfer, Feselen, B. Beham, Burgkmair, Prew, A. Schöpfer, L. Refinger and others. Proof of their employment by the Duke is furnished by the portraits of himself and his wife, Jacoba of Baden, painted in 1526, and also in the series of great historical pictures of classical subjects of which the "Alexander in Battle," by Altdorfer, "The Martyrdom of Marcus Curtius," by L. Refinger, "The Siege of Alesia by Cæsar," by Feselen, "The Reception of Cloelia by Porsenna," by the same artist, "Esther," by Burgkmair, and the "Discovery of the True Cross," by B. Beham, have been brought together in the Pinakothek. The much defaced "Battle of Cannae" by Burgkmair has remained at Augsburg and the "Battle of Zama" by J. Prew, the Elder, must also have been taken there. Others, however, like "Mucius Scaevola" by Abraham Schöpfer, "Horatius Cocles" and "Manlius Torquatus" by Refinger, were seized by the Swedes in the Thirty Years' War, and found their way into the National Museum at Stockholm (Nos. 294, 295, 296). Two pictures of this series have in the past few years been recovered from

Swedish private owners, viz., "The History of Susannah" by Feselen (?) now in the gallery at Burghausen, and the "Lucretia" by Prew, now in Erlangen. Besides these, a "Love Scene" by Cranach and a "Judgment of Paris" by Hans Schöpfer, the Elder (Nos. 258 and 297 of the Swedish National Museum), were obtained from the art collection of the Duke of Bavaria.

It was under Albrecht V (1550-79), the magnificent pioneer of the line of princely Bavarian art patrons, that anything like a real collection began its existence, but the "collector's fever" of this prince was intense, and was directed with prodigality and taste to the acquisition of objects of value, magnificent furniture, etc., so that since then the Bavarian treasure chamber, which owes to him the most precious of its treasures, is one of the most valuable in the world. He was less fortunate in his collection of antiques, his principal object being to get together a series of portraits. He was unfortunate in his advisers, and oftener than not was the victim of the duplicity or the ignorance of his Italian agents. Furthermore, his object seems to have been far more the hoarding of curiosities, such as crowded the so-called "art chambers" of the princely courts, than the accumulation of pictures, which latter, even when chosen, were selected far more because of their subjects, than for the sake of art or artist. Portraits play the chief role, emperor, prince or philosopher, famous men, half-mythical heroes, aye, even noted criminals. The descriptions of the period dwell insistently upon works which belong rather to the field of curiosities, for instance, a " Salvator Mundi " " with a little string, by means of which the eyes of the picture could be made to move." Otherwise, the inventories are ignorant and scanty to a point of actual uselessness. Consequently one finds among the nearly seven hundred works mentioned in the Fickler Inventory of 1598, besides the already mentioned historical painting of William IV, only a few dozen pictures, and among these only three appear to be of especial importance, viz., the life-size " Lucretia " by Dürer, the " Portrait of the Chancellor Bryan Tuke " by Holbein, and the " Susannah " by Altdorfer.

In the five volumes relating to the acquisition of the art treasures of Albrecht V in the local archives, the purchase of pictures is mentioned only incidentally, without the names of the artists, or in connection with names obviously incorrect. Titian is to be sure, mentioned frequently, but only in connection with the purchase of jewels and antiques, while of works of his brush we learn nothing reliable.

Wilhelm V (1579-1597) was not in a position to indulge such a passion for collecting as that displayed by his predecessor. It is true that annually from 1580 four hundred gulden were appropriated for the purchase of pictures; but when we consider that with a ducal income of only 112,000 gulden, the church of St. Michael and the Jesuit convent, even after their consecration, devoured during the years 1590-97 the sum of 263,000 gulden; that at the same time the Maxburg in Munich and the old Castle at Schleissheim were being built; that furthermore the pious Duke was endowing churches in all directions and was a generous fosterer of church music (Orlando di Lasso), one can easily appreciate that painting, so far as the practical assistance of the Duke was concerned, was necessarily limited to the decoration of church buildings and the illumination of liturgical books. He was still further handicapped by the pronounced action of the higher social classes of the country, who immediately on the accession of Wilhelm, announced their determination to no longer comply with the demands which the resolute Duke Albrecht had known how to enforce. They insisted upon putting an end to "the ruinous purchase of curious and worthless objects" and insisted that the collection of Albrecht V should be sold; in fact Wilhelm V in 1583 declared that further purchases would be discontinued.

The pious wish with reference to the sale of the collection remained, fortunately, ungratified. The cultivated and energetic son of Wilhelm, Maximilian, later the first Elector of Bavaria, seemed much more inclined to follow in the princely footsteps of Albrecht V, than in those of his father, and although the restoration of his palace, almost totally destroyed by fire in 1580, absorbed his means, the treasure chamber and the antique coin collection remained his favourite relaxation. The celebrated cabinet of carved ivory used as a case for the gold coins, and now preserved in the National Museum, was an order given by Max to Christian Angermair of Weilheim.

The first of his line who in painting valued art for art's sake, he acquired for little money, but by means of many letters and acts of grace, his favourite works, viz. Dürer's masterpieces. These included in 1613 the "Paumgartner Altarpiece" from St. Catherine's church at Nuremberg and in 1614 the "Heller Altarpiece" from the Dominican church in Frankfort (burned with the palace in 1729). Then in 1627, despite the calamities of war, he acquired the "Four Apostles" from the Rathaus in Nuremberg, and the first half of the Emperor Maximilian's prayer book.

He also secured Hans Holbein's "Spring of Life," which in 1632 was taken by the Swedes and via England carried to Portugal. In intelligent appreciation of the decline of German art, which after Hans Mielich (died 1573), Christopher Schwartz (died 1597), and Adam Elsheimer (died 1620) had wholly sacrificed its independence in characterless imitation of Italian art, especially that of Tintoretto, and on the other hand, in anticipation of the brilliant development of the art of the Netherlands, Max surrounded himself with artists from that country, whose work was to be the decoration of his castles. Among these Peter de Witte became a sort of intendant. Apparently too, he favoured the German artists who had been educated under Netherland influence, for example Nicholas Prugger, the court painter, to whom he gave employment for a long time.

The building of Heidelberg Castle possibly gave access to Northern artists and induced a leaning towards Northern art in contradiction to the Italian inclinations of the Imperial and ecclesiastical courts of South Germany, opening to the Netherlands the way to precedence in painting. At first, of course, the war rendered any great advance in this direction impossible; but we learn, through a letter from Rubens to Sir Dudley Carleton (1618), that he had delivered the great "Lion Hunt" to the Duke of Bavaria, which painting was the nucleus of the Rubens collection in Munich.

Later the gallery was robbed far more than enriched, especially during the second half of the war, so calamitous for Bavaria, when it was scarcely possible even to think of art.

Maximilian's successor, Ferdinand Maria (1651-79), turned, but temporarily, in other directions. He married Henrietta Adelaide of Savoy, and through this connection found himself surrounded by Italian architecture, sculpture, painting and music. In addition he felt so keenly the influence of the time that his acquisitions were almost wholly in the temporarily highly valued field of the Eclectics, and therewith fell to the low level of the decadent style of the day. Furthermore Ferdinand Maria was far more interested in the decoration of his castles in Munich and Nymphenburg, and the Theatinerkirche, than in the actual collecting of pictures.

It remained for his son and successor Max Emmanuel (1679-1726) to make the collection of paintings one of the greatest in Europe. His long connection with the courts of Spain, France, Germany, and Italy afforded him rich opportunities, and, unaccustomed to place any restraint upon his own inclinations, he always found either the means or the credit to purchase what he desired. In consequence, in the first few years of his reign, he had acquired such additions to the collection that he considered it necessary to add to Castle Schleissheim a special wing for a gallery, for which the architect E. Zuccali was called from Italy in 1684, and devoted himself to the work until the occupation of Bavaria by the Austrians.

As Governor of the Netherlands, Max Emmanuel found increased inspiration as a collector, and in a single transaction in 1698 with Gisbert van Cuelen at Antwerp he spent 90,000 Brabantine gulden for one hundred and five selected canvases. Among these were twelve Rubens, of which the life-sized portrait of Helena Fourment, with the naked child on her knees, two other portraits of her, two landscapes, the "Walk in the Garden," and "Peace and War" are still in the gallery; while "Mars and Venus" and "Lot and His Daughters" were presented by the Emperor to the Duke of Marlborough during the Austrian occupation. The "Adoration of the Three Kings" was taken to France in 1800 and is now at Lyons, and the "Diana with the Beasts" by Snyders was taken as part of the dowry of the Grand Duchess Mathilde, to Darmstadt. Of the same origin as the foregoing were the fifteen Van Dycks, of which even now the portraits of the organist Liberti, the painter de Wael and his wife, the sculptor Colyns de Nole and his wife, the Duke of Croy and his consort, and the "Crucifixion" are ornaments of the Pinakothek, while "Charles I on Horseback" through the presentation already mentioned passed to the Duke of Marlborough, and from his collection in 1885 to the National Gallery at London. Six others have disappeared entirely. Snyders' "Lion and Wild Boar," two large hunting scenes by Peter de Vos, with two by Fyt and two by Boel were in the collection. There were eight paintings by Brouwer, of which the most important was given by Max Joseph III in exchange to Herr von Triva, who also secured four Claudes at the same time. Besides these there were the two large de Heems, as well as the "Still Life" by Verendael and de Heem, three flower studies and seven others by Brueghel, a landscape by Paul Bril (circular), five by Wouverman, a Gerard Dou, two large flower studies by Monnoyer, and finally the celebrated "Dice Players" by Murillo.

Besides this immense acquisition, the last payment for which was not made until 1774, Max Emmanuel, inspired by the frequent opportunities incidental to the War of the Spanish Succession, left unused no opportunity to obtain treasures even beyond the bounds of his revenues. As Carl Albert (1726-45) and Max Joseph III (1745-77) did little or nothing to enrich the gallery, one is safe in accepting the collection, as described in the Schleissheimer inventory of 1761 as being in the main that of the time of Max Emmanuel. That inventory refers to 1,016 paintings, and it is possible that an equally large number could have been counted in the castles of Munich, Nymphenburg, and Dachau. We find, however, in Schleissheim comparatively few important Italian works, among them "Charles V" and "Vanity" by Titian (the latter formerly attributed to Giorgione), the double portrait by Bordone, "Jupiter and Antiope" by Paul Veronese (formerly called a Titian), and "St. Peter" by Ribera. To the previous Rubens are added the "Massacre of the Innocents," "Meleager and Atalanta," "Helena Fourment" (full length), "Peter and Paul," and to be added to the Van Dycks already mentioned are the portraits of the etcher Malery, "Mary Ruthven," "Spinola," "Mirabella," the beautiful sketch of the "Battle of Martin d'Eglise" and the magnificent picture, "Rest During the Flight into Egypt." Besides eleven Brouwers, there were seventeen Teniers, a couple of dozen by Jan Brueghel, and half a hundred more striking Dutch pictures. Of Murillos we find in 1788 three in Munich (a spurious copy of the "Card Players" not included). Many of these are doubtless jewels from the Spanish crown, which fell to the share of the Elector, before the death of the Crown Prince ended Max Emmanuel's candidature for the Spanish throne.

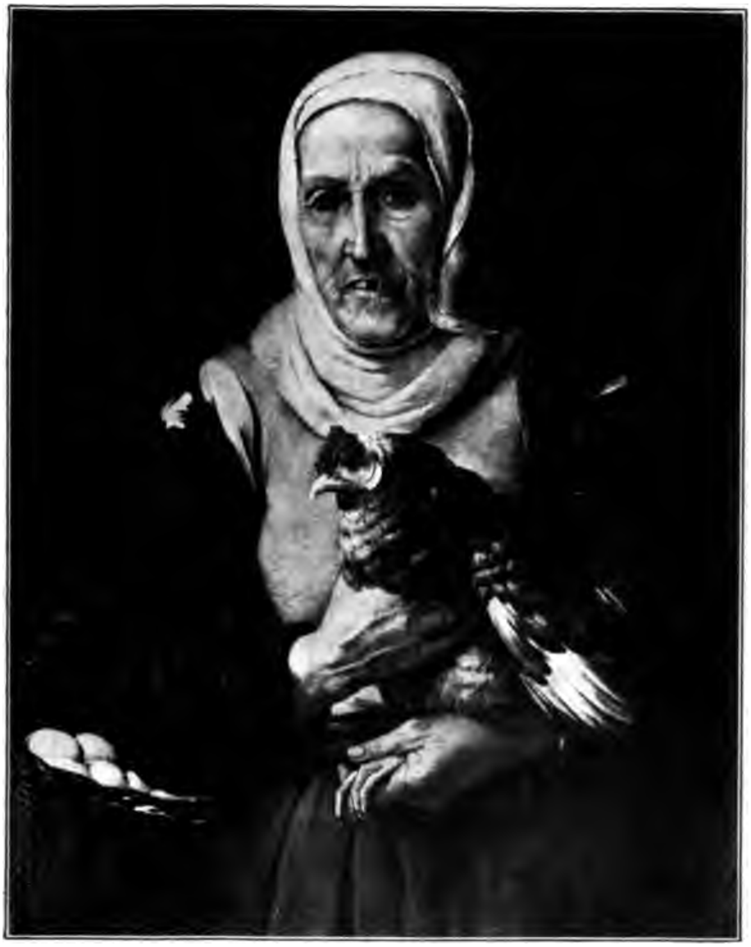
In 1777 Max III died, and with his death ended the Bavarian line of the Wittelsbachs. According to the family statutes the principal heir to the Palatinate, Karl Theodor, became also ruler of the Bavarian provinces, which combination opened up the possibility of unusual growth through the addition of the art treasures of the Palatinate to those of Bavaria. But Karl Theodor was prejudiced against Munich as a home, and was always hoping to re-establish his capital in the Palatinate, so he left his gallery at Düsseldorf, and contented himself with erecting for the Bavarian collections a building in Munich, where access was easy even for amateurs and students. This gallery is on the north side of the palace garden, is architecturally unimportant, and is now used for housing the Ethnographic Museum and a collection of casts. An attractive picture of this gallery, in which were housed pictures got together in Munich and Schleissheim, is given by Rittenhaus in his " Merkwürdigkeiten Münchens " (1788). Karl Theodor, however, did not neglect to enrich the gallery by purchases, principally Dutch cabinet pictures, among them some striking productions, as the " Dutch Interior with a Woman Reading " by de Hooch, but it was only at the close of his life that he determined to move his Mannheim collection to Munich.

This collection was established by the Elector

Karl Philipp, the last descendant of the line of Pfalz-Neuburg, who cared neither to restore Heidelberg, nor to remove the remote capital of his ancestors to Düsseldorf, and it was further enriched by Karl Theodor. The principal dealer in these transactions seems to have been Nicholas de Pigage, who in 1783 made a demand for 65,000 livres, and was later granted an annuity of 5,500 livres payable in Mannheim from the Alsatian revenues. The collection of 758 pictures was mostly Dutch. To it belong the two great Rembrandts, "The Holy Family" and "The Sacrifice of Isaac" (formerly attributed to Bol), also the "Man and Wife" by Ferdinand Bol, four Brouwers, including the "Village Barber," several Adrian and Isaac Ostades, and many by Dou and Mieris. Particularly valuable are Terborch's "Boy with Dog," J. Steen's "The Brawl," "Admiral van Tromp," by Nicholas Eliasz and du Jardin's "Sick Goat." There are also several canvases by the German master Elsheimer, compared with whom the once highly honoured Netscher and Denner scarcely deserve mention. The Flemish schools are very sparsely represented; still the collection furnishes the works of Rubens, "The Shepherd Idyll," "The Sabine Women," and the alleged portrait of the master's mother. This collection contained also by Van Dyck that little jewel, the "Portrait of

Snayers," and the large "St. Sebastian." By Brueghel and Balen there were no less than twenty-two cabinet pictures, among them the "Flora," for whose beauty Rubens is partly responsible. Among the few Italian pictures in the collection, were those of the school of Naples, represented in no mean way by the "Martyrdom of St. Andrew," "The Death of Seneca," and the "Woman with the Hen" by Ribera, and others by Carlo Dolce, and his school. The "Pastry Eaters" by Murillo was also included.

When after Karl Theodor's death in 1799 the Pfalz-Zweibrücken line succeeded in the person of Max Joseph, a third Palatine collection from Zweibrücken was added to the general Wittelsbach possessions. This collection, originally of two thousand or more pieces, had, during the Revolution, survived so many dangers, that its very existence seemed a wonder. On the approach of the Sansculottes in 1793 it was rescued at the last moment, just before Castle Carlsberg in Homburg, where it had been stored, was destroyed by fire along with the costly cabinet of natural curiosities which had been left there. The collection was next located in Mannheim, still in a very doubtful position as to safety. For not only was the protection promised in a special article of the treaty with the French in 1795, insufficient, but it was again placed



RIBERA. — OLD WOMAN WITH A HEN.

U OF M

in great danger during the siege of the city by the Austrians, when it was removed to subterranean vaults. A still greater danger threatening the collection was also outlived, viz., the scheme planned by Rumford for its sale, the motive for which was the depressed condition of Max Joseph's finances. This fortunately did not proceed beyond the transfer of the medal and jewel collections, before Karl Theodor died and the ducal family of Zweibrücken succeeded to the Bavarian electorate.

The conveyance of the Zweibrücken collection to Munich in 1799, from its dangerous position at Mannheim, was rendered possible only by the prudence of Mannlich, and his readiness to make sacrifices; but even then its dangers were by no means passed, for the safety of the Bavarian capital was anything but secured. Scarcely were the pictures distributed among Munich, Schleissheim and Nymphenburg, when once again a number of the best works were withdrawn, and from early in 1800 to October, 1801, concealed in Ansbach. In the spring of 1800 when General Moreau occupied Munich, not only did General LeCourbe seize for his private ownership a number of paintings from the royal castle, but the French Commissioner of Science and Art in Germany, Citizen Neveu, selected in Munich and Schleissheim seventy-two canvases as booty. There was a promise given of recompense after the establishment of peace, but the only guarantee for this was the character and sense of justice of the First Consul. At all events the promise to replace the pictures stolen from the German galleries by works of French masters, was not considered seriously until the general reclamation of 1814, which act so far as the Bavarian paintings were concerned, was performed by Franz Thursch and G. Dillis. The latter on October 15, 1815, gave a receipt for twenty-eight canvases from the Louvre, which had been taken from Munich and Schleissheim, but at the same time advised his court to renounce all claims to the other two-thirds, which had been placed in either the provincial museums or the various churches of France, as the expense and labour of recovering them, would exceed the importance of their possession.

Although on the whole Dillis was correct in his estimate, as among the twenty-eight pictures recovered there were only three really important ones, Titian's "Crowning with Thorns," Rubens' "Meleager," and the "Combat between Alexander and Darius" by Altdorfer, it is nevertheless true that by the renunciation of the others, several very valuable works were lost, for example Rubens' "Adoration of the Three Kings," one of the earliest works of the master, now in Lyons.

The increase of the Bavarian paintings by the collection from Zweibrücken had gradually been reduced to 964. The peculiar impress given by the preponderance of French over German artists is explained by the locality of Zweibrücken. Among the French pictures specially worthy of mention are the two great Claudes, " Sunrise " and " Midday," the " Cook paring Turnips," by Chardin, and the " Girl's Head " by Greuze, besides others by Poussin, Le Brun, Le Moine, Le Prince, Subleyras, Desportes and others. Among the Flemish masters Rubens is not to be found, but eight Teniers are mentioned. The majority of better canvases are from Holland, by the two Ruysdaels, Ostade, Wouverman, Berchem, Both, and the two de Heems. Besides these we must not forget the " Dutch Cook " by Metzu, and the two large Wynants and the great Hondekoeter, now in Schleissheim.

These collections had scarcely been placed in the galleries in Munich and Schleissheim and the castles of Munich and Nymphenburg, when in 1803 large additions were made, occasioned by the secularization of the ecclesiastical estates in Bavaria and the Tyrol. Unfortunately, in addition to the fact that a great deal was squandered, the transfer was in the hands of inartistic commissioners, besides which the gallery officials, although doubtless keen critics of Dutch and late Italian works, knew nothing of the art of the fifteenth and sixteenth centuries. The works attributed to Dürer, Holbein, and Cranach were absolutely ludicrous; besides these the names of Scorel and Israel van Meckenen were apparently the only ones at their command and were applied indiscriminately. Everything else was simply old Franconian, and as to distinction between the different schools, Van Eyck, Cologne, Suabian and Franconian, there was not a sign. When one considers the state of learning at that time one can scarcely reproach these functionaries, still it does seem unpardonable as well as irreparable, that in that critical moment all reliable book-keeping, with reference to the places of acquisition, was neglected, thereby sacrificing a mass of important artistic data. The fact that a large number of altarpieces were torn from their places and piled in masses unstretched, to be later either buried or sold at absurd prices, is the least of their crimes, although by that means a great number of churches were uselessly defaced.

The result of the secularization was particularly to release pictures of the Old German schools, among the monasteries contributing being those of Kempten, Ottobeuren, Benedictbeuren, Tegernsee, Kaisheim, Ulm and Wettenhausen. Nor were there wanting works of a later period, as the great "Crucifixion" by Tintoretto, taken from the church of St. Augustine in Munich; Rubens' "Trinity" from the same church, and his "Woman of the Apocalypse" from Freising Cathedral; the "Adoration of the Magi" by Tiepolo from the cloister of Schwarzach. The galleries of the bishops of Würzburg and Bamberg, which had fallen, like the others, under the act of secularization, contained works of no less importance. In 1803 and 1804 the castles of Dachau, Neuburg and Haag were rifled, and although a few valuable pictures came to light, Munich did not gain much by the transfer. At the same time or a little later came the annexations of the free imperial cities, the margravates and foundations of Franconia, and although the pictures here were of more importance, none of these places has much to complain of. The galleries of Bamberg, Augsburg and Nuremberg have received since far more than was then taken from them, and the gallery of Ansbach remains practically intact in the castle there, as is also the case with the castle of the former Elector of Mayence at Aschaffenburg, where there is a collection of the greatest value.

All the other acquisitions from the whole kingdom taken together, stand in value far behind that of one single one, the gallery of Düsseldorf. In the last days of his electorate, while still Duke of Berg, Max Joseph ordered the removal of this collection to Munich (Dec. 31, 1805). It is well-known that through the marriage of the Elector Palatine Philipp Ludwig of Neuburg-Sulzbach with Anna, heiress of Wilhelm, Duke of Julich and Berg, Düsseldorf came into the possession of the Palatinate. The son of the above couple, Wolfgang Wilhelm, married in 1613 the daughter of Duke Wilhelm V of Bavaria, and in the same year was converted to Catholicism, much to the distress of his father. This marriage, by reason of the ownership of the dukedom of Jülich and Berg (so near the Netherlands), opened the way to the establishment of a connection with Rubens, and later with Van Dyck. From the former in 1618, he purchased for 3.500 gulden the large "Last Judgment" and in 1620 four other altarpieces, principally for the new Jesuit church in Neuburg. These works are now in the Rubens Room in the Pinakothek. Later he found opportunity for personal negotiation with Van Dyck, who sold him, besides other works, the superb picture of "Wolfgang Wilhelm with a Dog," now in the Van Dyck Room. The correspondence with Rubens, relative to these transactions, is still preserved. It does not appear that Wolfgang Wilhelm was interested in his galleries when making these purchases, nor does his son and successor Philipp Wilhelm (1653-1690) appear to have been more interested. When this latter succeeded the Elector Carl in 1685 he apparently did not take anything from the gallery of Heidelberg, numbering 272 pictures; at least not one Bavarian picture can be certainly identified in the Heidelberg inventory of 1685, still preserved.

Wolfgang Wilhelm's love of art was inherited in a most unusual and self-sacrificing degree by his grandson Johann Wilhelm (1690-1716), who resided permanently in Düsseldorf, and this is a cause for rejoicing, as despite the fact that the periwig style was at his strongest during his time, his taste not only remained unspoiled, but was combined with the finest appreciation for things of real and permanent worth. Consequently there was no danger to the collection itself in the fact that the prince surrounded himself with court painters from the Netherlands and Italy, such as Van Douven, Van der Werff, Weenix, Ruysch, Zanetti, etc., particularly as the Italians were principally occupied in decorating the castle of Bensberg. More important were the already existing acquisitions of Wolfgang Wilhelm, of which several were removed to Düsseldorf from the churches of Neuburg, an act entirely wanting in respect for the original purpose of the paintings, and accomplished not without opposition on the part of the Vatican. But most important of all, so far as art was concerned, was the marriage of the Elector with the Princess Maria Louisa de

Medici, who, besides a number of Italian masterpieces, brought to Düsseldorf a considerable dowry, and thereby reinforced the scanty means of her husband.

There has been no other collection so limited numerically as that of Düsseldorf (only 358 canvases) whose composition has been so choice and significant. In Germany certainly, there is no parallel. While there is hardly a picture which can be ascribed with any certainty to the Heidelberg cabinet belonging to the Elector Carl, in the Düsseldorf Gallery there is hardly one about which there is any doubt, aside from the purely decorative pieces. The Rubens Room contains from it no fewer than forty canvases, all masterpieces, besides the Rubens collection already mentioned, which causes it to be recognized as the most important in the world. Of the twenty-nine greater Van Dycks which the Van Dyck Room of the Pinakothek at present contains, seventeen are from Düsseldorf, as are three of the most beautiful Snyders, two profane pictures by Jordaens, the great Gaspar de Crayer and the two Douffets. Add the celebrated Rembrandt series, consisting of six Biblical subjects, the great Dou, the "Bean Feast" by Metzu, and many first-class cabinet pictures by Dutch and Flemish painters. Of the Italian school, besides masterpieces by Caracci, Domenichino and Reni, are the " Portrait of Vesalius " by Tintoretto, the two Madonnas with Saints and Donors, by Palma Vecchio and Titian, and, notable even among all these treasures, the " Holy Family " by Andrea del Sarto, and the " Madonna of the House of Canigiani " by Raphael.

The founder of the gallery was deprived by his death (which followed immediately upon its completion) of any pleasure in its possession, and his successor, Karl Philipp, took little interest in this magnificent creation, though while residing in Mannheim he made a collection for himself. His heir, Karl Theodor of Sulzbach, was also opposed to the great works suitable for a gallery, as compared with the cabinet pictures he so enjoyed. During the Seven Years' War, when Düsseldorf was besieged and bombarded by General Wangenheim in 1758, the gallery was removed to Mannheim, but six years later, giving as excuse the want of room (although Mannheim Castle is tolerably large) Karl Theodor sent the collection back to Düsseldorf. How he settled the affair with France is not clear. Mannlich in his manuscript memoirs states that Denon on the occasion of Napoleon's second sojourn in Munich declared that in accordance with an old treaty of peace made by Karl Theodor with France a right to select forty pictures from the Düsseldorf Gallery existed. King Maximilian Joseph had also tried to induce the Emperor to annul such a treaty if one existed.

On the other hand, Max Joseph, immediately after the death of Karl Theodor, was at the point of getting rid of the valuable treasure. On the 17th of December, 1799, he wrote to Finance Minister von Utzschneider that owing to the exhaustion of his finances through calamities of war, he had resolved at the time of Bernadotte's advance on Glückstadt in 1794 either to pawn or to sell the fugitive Düsseldorf Gallery. Von Utzschneider was ordered to conduct the business through his London correspondents, but luckily without any result. Shortly before the cession of the duchy of Berg to France in exchange for the margravate of Ansbach (1805) the gallery was removed from Glückstadt for a third time, and placed for safety in Kirchheimbolander. This was at that time French territory and the collection was removed on Jan. 19, 1806, in twelve well filled four and six horse wagons, arriving safely on the 7th of February at the palace in Munich.

On account of the unprecedented influx of works of art into the Bavarian capital between 1802 and 1806, it is a cause for wonder that state and court let no opportunity pass for obtaining further acquisitions. Leprieur, Lucchesi and Artaria were the most active dealers. Especially gratifying are some chance acquisitions, like the marvellous canvas of Paul Potter, which in 1803 was exchanged for the Ribera "Mater Dolorosa" (now in the gallery at Cassel) or the "Portrait of Himself" by Dürer, which in 1805 was obtained from Counsellor von Pez for 600 florins; a noteworthy complement to the purchase thirteen years earlier of the picture of the "Capuchin Monk" by Raphael Mengs for 4,000 gulden, not a thousandth part of its present value. Also the "Sebastian Altar" by Holbein, and fifteen other pictures from the College of St. Salvator in Augsburg, were obtained in 1809 for 2,710 gulden, and the Crown Prince in 1810 paid 340 ducats for the portraits of Wolgemut and Hans Dürer by the latter's brother Albrecht.

From this time, too, dates the beginning of the acquisition of the fourteenth and fifteenth century Italian paintings, principally at the suggestion of the Crown Prince, although his interest in the collecting of antique objects always predominated. He acquired the Altoviti Raphael, upon which alone 49,000 lire was expended. In 1815 at the conclusion of peace in Paris, Dillis purchased pictures to the amount of 215,000 francs. When one takes into consideration that from General Sebastiani, Murillo's "St. Thomas healing a Lame Man" and Titian's great "Madonna" were acquired for 20,000 and 40,000 francs respectively, and from the collection of the Empress Josephine at Malmaison the " Madonna in the Rosehedge " by Francia, and the " Santa Conversazione " by Cima da Conegliano, were purchased for the ridiculously low prices of 15,000 and 8,000 francs, four pictures which alone are worth far more than was paid for the whole fifteen, we cannot complain if a few, like the " Madonna " of Guercino, which cost 10,000 francs, and the " Venus Landscape " by Albani, for which 24,000 francs was given, were bought too dear.

If in these acquisitions some poor pictures had crept in, in those of King Ludwig I a definite aim was always in view. His art intuition knew well the three groups which had been neglected in the Bavarian galleries, namely the fourteenth and fifteenth century Italians, the Dutch and the German school. It is not our purpose here to enumerate or to criticize the acquisitions of King Ludwig. We can only be astonished at the wealth of intuition and knowledge, of perseverance and sacrifice which we find here and which succeeded in enriching Munich with the best that was still to be had. We can mention only the marvellous works of Filippo and Filippino Lippi, of Botticelli, Ghirlandajo and Perugino and especially the two Raphaels, the Madonnas " di Tempi " and " della Tenda." The amount paid for them was a very large sum, but nothing like their value. He also acquired the two old Dutch and old German collections of the Brothers Boisserée and the Prince Wallerstein, the first costing 240,000, the other 54,000 florins. All these new acquisitions were paid for out of the King's private purse, and given under a deed of trust without restrictions for the general enjoyment.

Even before the addition of the Düsseldorf Gallery, the increase of the collections from Mannheim, Zweibrücken, and the Bavarian castles, and also from the secularization of the monasteries, had made it evident that the space afforded by the Hofgarten gallery, the galleries at Schleissheim, Nymphenburg and the rooms available in the palace were not sufficient for the pictures to be housed, and so, in 1803 Director von Mannlich was commissioned to draw a plan for a new building. The unquiet political state, luckily, hindered the execution of the project, and after the Peace of Paris restored quiet, the matter was once more brought under advisement, and it was thought wiser to build such an enlarged building as would house all the collections. In 1822 Klenze was engaged in the matter, and the Zweibrückengarten in Brienner Street bought as a building site. It was in May, 1823, that the Art Committee of the Academy decided that the first plan was unsatisfactory, and early in October of the same year, a second plan utilizing the space west of the barracks in Türken Street was approved by the Academy and the king. King Maximilian did not live to see the laying of the foundation stone, the building being started in the first decade of the reign of King Ludwig I. There were yet troubles to be overcome on account of the then remote position of the building; the proposed expenditure of 35,000 gulden for silk carpets for the rooms also found lively opposition among the painters. In 1836 the building was begun.

But now another cloud appeared on the horizon, namely the claim which Düsseldorf and the dukedom of Berg, and through these the Prussian government, made for the Düsseldorf Gallery. The noisily expressed protests on the part of many of the Düsseldorfers when King Max removed the gallery had caused him to remark that they might as well dispute his claim to the Bavarian throne, and so the matter rested until Berg became Prussian. Journalistic discussion was lively from 1818 on, but the Prussian government took no action until 1837, when a Rhenish deputation pressed the matter earnestly. Bavaria answered Prussia so firmly and logically that the matter was dropped for thirty years. In 1866 the matter was opened again and articles appeared in the Rhenish journals relative to the reclamation of the Düsseldorf pictures. In the treaty of Berlin, Aug. 22, 1866, it was provided that the claim to the Düsseldorf Gallery should be settled by arbitration and the matter brought to a decision. The matter had not even got to the stage of appointing the tribunal, when it was finally settled by the treaty of alliance between Bavaria and Prussia, Nov. 23rd, 1870, one of the articles of which declared that any claim to the Düsseldorf Gallery should be definitely and for ever renounced by Prussia. Independent of this treaty, careful research has shown that the pictures were always the personal property of the electors, bought and cared for with their own revenues, and passed from one to another by will or treaty. They were removed from Düsseldorf before it was transferred to Prussia, and so Bavaria's moral as well as legal right to the pictures appears indisputable.

Before entering the gallery proper our attention is called to portraits of those rulers and collectors who made the gallery possible.

(1) Elector Maximilian I of Bavaria (1597-1651), donor of the picture gallery which he built in his Munich palace.

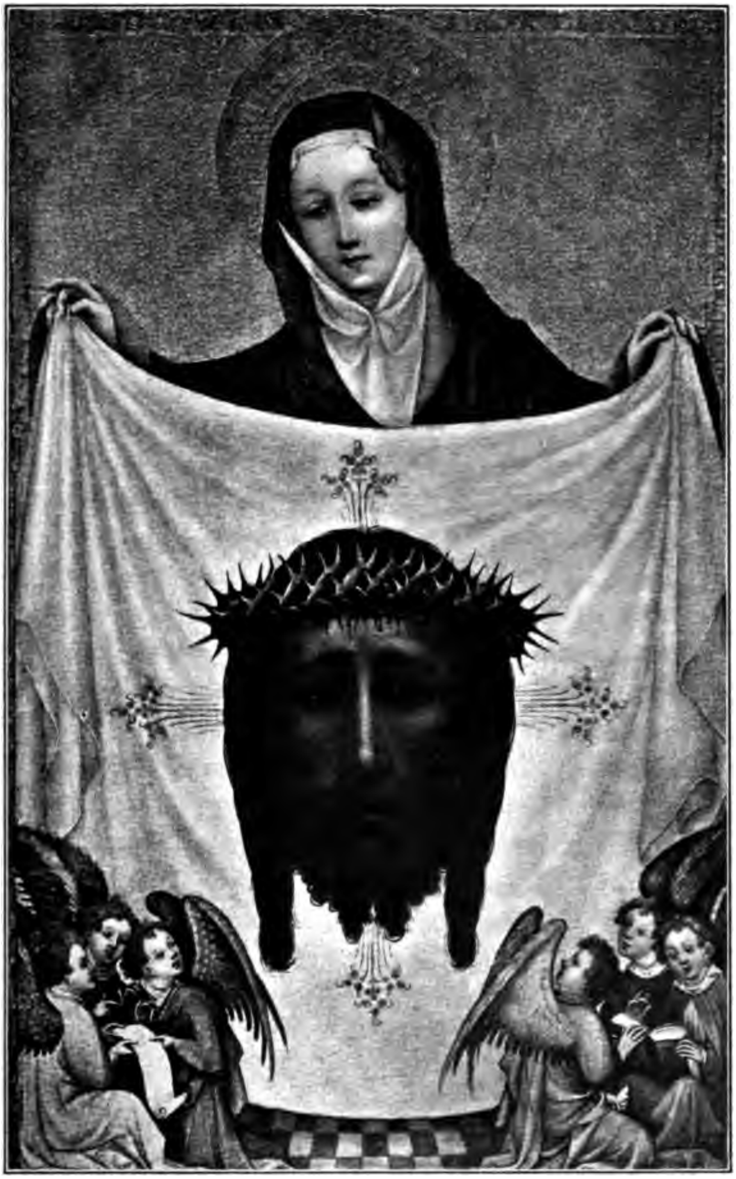
(2) Elector Maximilian Emanuel of Bavaria (1679-1726), donor of the picture gallery of Schleissheim.

(3) Elector Johann Wilhelm of the Palatinate (1690-1716), donor of the Düsseldorf Gallery, which came to him through marriage.

(4) Elector Karl Theodor of the Palatinate and Bavaria (1777-1799), founder of the Gallery of Mannheim.

(5) Maximilian Joseph, Elector 1799, who as Maximilian I, King of Bavaria (1806-1825), united the Palatine and the Bavarian collections.

(6) Ludwig I, King of Bavaria (1825-1868), who on the 7th of April, 1826, laid the cornerstone of the Pinakothek and enriched it especially by the acquisitions of the Boisserée and the Wallerstein collections.



WILHELM OF KÖLN. — ST. VERONICA WITH THE HANDKERCHIEF.

CHAPTER II

LOWER RHENISH AND OLD DUTCH SCHOOLS

School of Cologne and the Lower Rhenish Masters

THE oldest picture in the gallery is the famous "St. Veronica with the Handkerchief," bearing the impress of the features of Christ (1), from the brush of Wilhelm of Herle, commonly called Meister Wilhelm of Köln, who according to the Luneburg Chronicle "was a famous painter in Cologne and who painted a man as though he lived." He was born in the small village of Herle, near Cologne, and from 1358 to 1372 he lived and painted in the latter city; he died about 1378.

In the "St. Veronica" the colour has suffered through retouching and has not the purity of its original splendour, which this picture has in common with all good examples of the period. But the colouring is not only piquant in the merry groups of cherubs at the right and left, but dignified in the shimmering red in the dress of the Saint. The transparent blackish-brown of the face of Christ is perfectly amazing, reminding one, as it does, of the finest goldsmith's art of the Middle Ages.

The other painting by Meister Wilhelm in our collection is a charming one of the "Virgin" (2), seated on a throne, holding a rose in her right hand, and supporting the Child Jesus, who is playing on a zither, which an angel holds for him on her knee with the left hand. Near the throne stand Saints Catherine and Barbara, while Saints Agnes and Appolonia are seated on the ground in front. Blue-winged angels playing various musical instruments float around the Christ Child and two of them hold a crown over the head of Mary. The picture is beautifully conceived and carried out with great mastery.

This so-called Meister Wilhelm must not be placed, as is usually done, in the period in which good painting had not begun to exist. One should rather say that he and his contemporaries in Germany, France and the Netherlands brought the painting of the Middle Ages to an extremely high standpoint. He typifies the Golden Age of a style which strove to make apparent the inward representation of the feelings and ideas of the times, rather than the outward symbol.

As can be seen by a study of the "St. Veronica," the Lower Rhenish school bore at the end of the

Middle Ages a strong resemblance to that of the Netherlands, but in the course of the fourteenth century the two schools developed upon quite different lines. The Lower Rhenish was certainly more versatile and raised problems of a boldness unheard of at that date, but it had no concentration. It was lacking in strong spirits such as the brothers Van Eyck, in patrons like the Dukes of Burgundy and above all in that sort of national compelling force, which would have gathered all its schools, to a certain extent, into a whole.

The German artists of the early fifteenth century dissipated their strength in a somewhat large number of local schools, attempted tasks for which they were not technically sufficiently mature, and consequently, in spite of their merits, they remained behind the school of the Netherlands. This is especially true of the school of Cologne. Till recently Cologne was considered the capital city of German painting of the fifteenth century, because a large number of good and even important paintings have come down to us, which were executed in or for that city. They have a certain uniform character so that we are led to speak of the Cologne school, but this appearance is deceptive. It is true that art was systematically and liberally cultivated there and that art of the fifteenth century is deeply indebted to Cologne, but it is also true that most of the painters — and the best of them — were not natives of Cologne, but came from Würtemburg, from the Netherlands, from Westphalia and even from France. They brought strength with them, and found there a taste that united them in spite of their various origins, and so they adapted themselves to the traditions of the city.

How strong this influence was we can realize in the works of Stephan Lochner, the most important Cologne painter after Meister Wilhelm. He came from Suabia, a finished artist, and yet his works bear almost no trace of the Suabian style. In spite of his great talent and strong individuality, he was conquered by the customs and traditions of Cologne and may be regarded as the greatest master of this school between 1430 and 1450. There exists an erroneous idea that he was a pupil of Meister Wilhelm, but there is really nothing to sustain this contention. This much we know of him, that in 1442 he worked and owned his own home in Cologne, in 1448 he represented the Guild of St. Luke as a member of the senate, and that he died poor and uncared for in 1451.

There exists also an entry in the journal of Albrecht Dürer, which first made known the claims of Meister Stephan to the praise of critics. " Item, I have just paid two silver pennies to have opened the picture which Meister Stephan painted at Cologne." This is the famous altarpiece in the Cologne Cathedral, and previously attributed to Meister Wilhelm.

In our collection there are two wings of an altarpiece. It was painted as a votive offering for the Muschel-Metternich family of Cologne, bears their arms, and represents in one picture (3) "St. Anthony the Hermit" with staff and belt, the Pope Cornelius with tiara and cross, St. Mary Magdalen with the box of ointment, and below a small figure of the donor of the altarpiece; while in the companion picture (4) we find "St. Catherine of Alexandria" with sword and wheel, St. Hubert with his bishop's staff and a book upon which one may see his emblem, the stag, and St. Gereon in the armour of a knight, bearing a lance floating a red pennon. This also has a portrait of the donor.

Besides these two works of Lochner's we have a small "Madonna in a Rosehedge" (5), which represents the Virgin seated on a golden cushion with the Child Jesus, his hand raised in the act of benediction, on her lap. Four angels are bringing her flowers and above is God the Father and opposite to him the Holy Ghost between angels. The question has arisen as to whether this picture is the handiwork of Lochner or merely that of one of his pupils. Be it as it may it is extremely delicate and quite characteristic of the art of Cologne of this period.

In this Madonna Lochner displays the difference in his technique to that of the Netherland school, proving that his art had not remained stationary. This is markedly true in his treatment of colour, a brilliant diversity of which has taken the place of the delicate, monotonous style, which marked the latter school. His colouring is rich and brilliant in tone like a translucent enamel. There is almost the splendour of a crown set with gems in the colour scheme of the picture, which is an immense advance over former styles. The figures of the Madonna and Child are physically rounded, not flat as in the older pictures, and the artist has obviously taken great pains to give distinctness of form to Mother and Child. It is noticeably different from the school of Van Eyck. The great Netherland painters demanded a concreteness combined with the strictest accuracy in the rendering of form. For Lochner it was sufficient if the figures were round and to this effect he sacrifices even the individuality of form, showing that the aim of the German school of the fifteenth century was plasticity, as opposed to the absolute accuracy of that of the Netherlands. In the works of the school which derived its influence from Lochner the Pinakothek is very rich (6-21). They all display similar characteristics, so that detailed description is unnecessary.

An artist, who is supposed to have been named Johann von Duren, supplied what was most lacking in Lochner's work. He is generally known as the "Master of the Life of Mary," and in the Pinakothek hang seven panels of the Life of the Blessed Virgin (the eighth is in the National Gallery in London). This series is the chief work of the school of Cologne after the death of Lochner and goes to show that the influence of the Netherland thoroughly felt in school was Cologne.

The first panel (22) represents "Joachim and Anna by the Golden Gate." In the background is Joachim and the shepherds, and further front is the meeting of Joachim and the angel who gives him the heavenly message; the "Birth of Mary" (23), in which Anna lies in a red covered bed and an attendant brings her the newly born child, another holding a swaddling cloth. Three women are in conversation, one, in the foreground prepares a bath and still another is taking linen from a cabinet; "Mary being brought to the Temple" by her parents and relations (24); the "Marriage of Mary and Joseph" in which the High Priest is giving his benediction to the wedded pair, who kneel under a Gothic tabernacle (25); the "Annunciation," dark blue gowned and winged angels hold a golden curtain in the background, over which sweeps God the Father in an angel glory. Below this is the Holy Ghost bringing to Mary the Christ Child bearing the cross (26); the "Visitation," the meeting between Mary and Elizabeth, with a background landscape, showing a city and mountains. To the right stands a maid servant holding a fur mantle and overshoes in her hand and to the left is a portrait of the donor of the altarpiece in fur-trimmed garments and a golden chain, with his coat of arms near him (27); the "Ascension of Mary" who is being received by Christ in glory (28), and lastly the "Coronation of the Virgin" in which God the Father wearing a papal tiara is seated on a throne, the Saviour near him, and placing the crown upon Mary's head. Singing and musical angels bear and surround the throne and below the portraits of the kneeling donors, man and wife, with their coats of arms, are to be seen (29). With the "Adoration of the Magi" (30) the series ends; this represents two of the kings kneeling on either side of the Virgin, who holds the Christ Child on her lap. Behind stands the third of the Magi and St. Joseph and still further back are the retainers of the kings with three flags. An altarpiece (31-33) of three groups of apostles, each bearing his name in the nimbus which surrounds his head, is by the same hand as this series of the Life of the Virgin.

The types of figures in these pictures, especially of the angels and men, are the direct descendants of Dirck Bouts and the composition also betrays his strong influence. The figures now have room to move. They no longer stand, as in the Heisterbach altar, squeezed up between narrow lofty archways, nor are they so close together as to be incapable of action, but are distributed evenly and naturally over the canvas. We further note the happy way in which our painter depicts the costume of the day and the narrative art, which borders on the genre. The " Presentation of Mary at the Temple " (24) is a charming picture. How delicate the dainty figure of the future Mother of God as she ascends the broad steps of the Temple. How amusing, at the same time how accurate, the two dogs playing in the foreground. This series of the Life of Mary was intended as an altarpiece with two rows of panels, and it is somewhat difficult to judge them fairly now in their present arrangement.

An altarpiece, painted for the High Altar of the Church of St. Columba at Cologne, the work of an artist known to posterity as the " Master of the Holy Kith and Kin," from his most noted work, now in the Museum at Cologne, has as its centrepiece the "Circumcision of Christ" in a lofty Gothic hall (43). To the right and left kneel the donors with their coats of arms displayed. In the background is a representation of the "Birth of Christ" and to the right the "Adoration of the Magi." The right wing portrays "St. Christina" with the Magdalen and St. Barbara, with two church towers and a castle in the background (45), and the left one "St. John the Evangelist" with St. John the Baptist and St. Bartholomew on either side (44).

A picture painted by some unknown member of the school of this last master is that of "St. Jerome" as a cardinal with his lion, St. Peter with his book and key and near them St. Joseph, with his pilgrim staff guiding the Christ Child (46); and another representing the "Adoration of the Magi" with Mary seated in a ruin holding the Infant Jesus under a baldachino held by angels. One of them kneels and kisses the foot of the Holy Child and behind Mary, but scarcely visible, stands St. Joseph. On the reverse of this picture is that of the Trinity, in which the Father, seated on a throne, behind which angels hold a green curtain, holds the dead body of Christ on his knees, while the Holy Ghost sweeps overhead. Beneath them to the right kneels a nun.

The next stage in the development of German art is represented by the nameless painter of the

" Bartholomew altar," though he was not a purely German artist. The altar consists of a centre panel (48) in which stands St. Bartholomew with a book and the knife of his martyrdom. St. Agnes reading in a book is on the left and on the right is St. Cecilia playing on an organ, which an angel holds for her. The right wings show us " St. Christina " with the millstone and two arrows and St. James minor, with club and book (49), and in the left one (50) we see " St John the Evangelist " holding a chalice and St. Margaret with her cross in her hand, the dragon at her feet.

The painter of these pictures lived in Cologne, but it is hardly credible that he was born there. He must have received his artistic training in the Netherlands and he leaned chiefly towards the Dutch school. His best period was about the year 1500. He was the first of the Cologne school to lay more stress on elegance of technique than on serious deep art. For this reason he was fond of fashionable garments, which his saints wear with a somewhat too keen enjoyment of the glories of this world. We note also the rather affected style which is in curious contrast to the soullessness of the whole compositions. It seems almost like the beginning of the Baroque style, and has, in spite of its national difference, a certain affinity with the style of Crevelli and of the late period of Botticelli.

Then follows the work of another painter, whose paintings belong to the end of the school of Cologne, and who is known as the "Master of the Death of Mary," from a painting representing the "Death of the Virgin" (55). In a Renaissance chamber, in a bed with red curtains lies the Virgin, over whom bends St. John. St. Peter kneels on the other side in tears, with cross and sprinkling brush, while the other apostles bring holy water. All are sunken in deep grief. Through an open door and window may be seen glimpses of the city. "Saint George and Nicasius" (56) who are taking under their protection the donor of the altarpiece, the head of the family of Hacquenay, are the subjects of the left wing of the painting. The background of this wing is a romantic landscape, with the arms of the family in the left hand corner. On the reverse of the wing are Sts. Anna and Christopher and the family arms repeated. The right wing is a picture of "St. Christina" (57) with her millstone and St. Gudula, who wards off the attack of the Devil with her burning lantern. On the back of this wing are Sts. Sebastian and Roch.

We now come to the paintings of the brothers Viktor and Heinrich Dünwegge, by whom a large "Crucifixion" (63) is in the Pinakothek. It must have been painted under the influence of the Dutch school, as it had developed in Haarlem, in the beginning of the sixteenth century. The seated women on the left look purely Dutch and many of the types suggest those painted by Dirck Bouts. The rich colouring with deep blue and brilliant red is also Dutch. The figures are somewhat affected and angular, still the picture possesses much charm and is thoroughly indicative of the period to which it belongs. Another work, which was long attributed to a painter, Geraert von Haarlem by name, a pupil of the "Master of the Holy Kith and Kin," but which is now known to have been executed by one or the other of the brothers Dünwegge, is the "Body of Christ" borne by Joseph of Arimathea and Nikodemus, with the customary group of the Maries and St. John at the foot and the portraits of the donor and his wife who kneel in the foreground (64).

A follower of the style of the "Master of the Death of Mary" was Bartholomew Bruyn who was born in Cologne in 1493, and died there in 1556, and who in his later work was greatly influenced by the prevailing tendencies of Southern art. He was at first influenced by the Dutch, but his later works display the most vivid tendencies from which he contrived to make up an art of his own. Best representative of his pictures in the Pinakothek is the "Lamentation over the Body of Christ" (75). Broad emphasized forms, sharply defined movements, bear witness to his study of the so-called newly discovered Southern art, as does also a certain coquettishness in his efforts to obtain rounded beauty in his women. The landscape with lofty fantastic rocks is quite in the style of the times, which could not represent Nature naturally but tried to make her more interesting by embellishment.

His broad definition of form stood Bruyn in better stead in his portraits, of which his mostly full faced ones are the best, with the exception of Holbein and Dürer, of the Lower German art of the period. They are powerful, and without being sentimental are serious in their character. Of the twenty-three pictures by him, we have but one example of this style of his art in our collection, but this serves to show the effectiveness of his composition. It is that of a beardless man in black clothing. His right hand lies on an open book (which bears his coat of arms) and lies on a green covered table. Noteworthy in this picture is the allegory of death, as behind the person depicted is a most characteristic skull. The unity of composition of this picture should be studied, to be later compared with a portrait by Holbein also containing a death's head. It is also noticeable that this skull, painted in 1550, shows little knowledge of anatomy. It is, accurately speaking, not a skull at all, but the face of a living man, emaciated down to the very bone (90).

Old Dutch Schools

We do not know what was the immediate starting point of the Van Eyck style of painting but we may assume that the " milieu " in which the great masters of the Netherland realism of the fifteenth century received their first artistic training, was composed of painters whose art differed in local points only from that of Meister Wilhelm.

In the year 1420 a new style began to be formed in the Netherlands, which had much of the extraordinary mastery of colour of the older school, combined with a new technique and a wholly different conception of form and composition. The leaders of the new school were Hubert and Jan van Eyck. Of the life of the elder, Hubert, we know very little. He was born at Maaseyck in the valley of the Maas about 1366. He lived at Bruges and also at Ghent, being a member of the Guild of Painters in the latter city in 1421. There he died in 1426 and was buried with great pomp by Judocus Vydt, his patron, in the church of St. Bavon.

It has been asserted that the Van Eycks invented the art of painting in oils, a mistaken contention, as linseed oil had been used as early as the eleventh century. But undoubtedly one great reason for their marvellous success is the discovery of a new process of mixing colours with oil, a discovery which originated probably with Hubert and was by him transmitted to Jan. This new discovery, which was eagerly sought for by the Italian painters, has given the world a distinctive colour known as "the purple of Van Eyck" which ranks with the "gold of Titian" and the "silver of Veronese."

The date of the birth of Jan van Eyck has been placed about 1390, which would make him many years his brother's junior. Of his early life we know nothing, save that he studied under his brother and from him learned the process of successfully mixing colour. He entered the service of the famous John of Bavaria, Bishop of Liège, where he remained till the latter's death in 1424 deprived him of a comprehending patron. But before the Bishop died he sent Van Eyck with a recommendation to Philippe le Bon, Duke of Burgundy, known then as one of the most liberal lovers of the fine arts, and there we find him established as "varlet and painter, receiving an annual salary of one hundred livres, with two horses for his use and a 'varlet in livery' to attend him," acting as confidential friend and companion to that imperious but liberal prince, upon whose secret service he was frequently employed.

In 1428 Jan van Eyck was sent to Portugal with an embassy which was to negotiate a marriage between the Duke and the Princess Isabel of Portugal, while our artist's mission was to paint the portrait of the proposed bride for his patron. When this picture was dispatched, Van Eyck started for a tour in Portugal and Spain and for the first time luxuriated in a climate and a vegetation brighter and more brilliant than that of his native country, the influence of which may be seen in the pictures which he painted after his voyage. He returned to Bruges in 1429 in order to be present at the ducal marriage, and Van Eyck received from his patron the then large sum of one hundred and fifty livres, for the portrait of the Princess. He settled in Bruges in a home of his own and married, and there exists a record showing that Duke Philippe stood as one of the sponsors for Van Eyck's daughter and presented his godchild with no less than six silver cups. The painter retained the ducal friendship throughout his whole life, dying at Bruges in 1440.

The greatest work of the school of Bruges, which combines all the characteristics of early Flemish art — devotion, religious symbolism of a realistic type, depth of colour and mastery of execution, is the famous "Agnus Dei" or "Adoration of the Mystic Lamb," which was painted by the famous brothers for Judocus Vydt as an altarpiece for the chapel of St. Bavon at Ghent, from which it takes the name by which it is most generally known, the "Ghent altar." This work is a polytych of twelve panels, besides a central one of the "Adoration of the Lamb," which with their shutters form twenty-four paintings divided into two rows, and was commenced by Hubert van Eyck, who lived to complete the top portion of the interior of the altarpiece. The balance of the work was completed by the younger brother in 1432, only eight years previous to his death.

In the Santa Trinita Museum in Madrid is to be seen the picture next in importance to the "Agnus Dei," the "Triumph of the Catholic Church" which for power of conception and depth of rendition no picture of the Flemish school has approached, except the "Adoration of the Lamb" mentioned before.

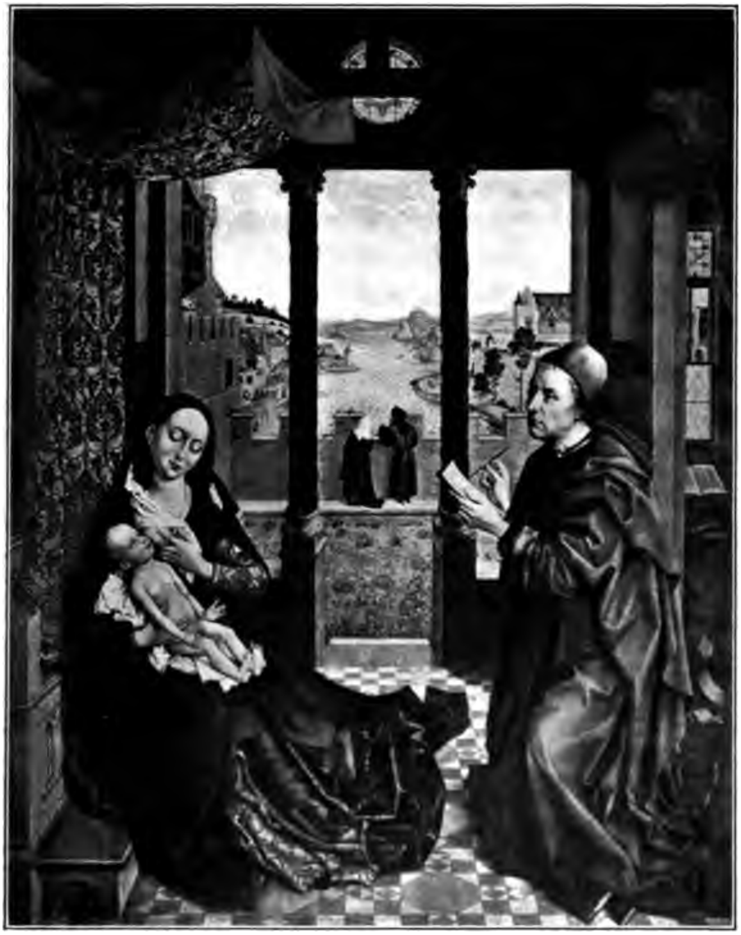
There exists no original of either of the brothers in the Pinakothek, but there are two panels, copies of part of the Ghent altar painted by Michael van Coxcyen of Mechlin, a pupil of Barent van Orley, for King Philip II of Spain. These two panels, the originals of which were the work of Hubert van Eyck, represent the "Virgin as the Queen of Heaven" (97) in a richly adorned blue mantle, with a crown on her flowing hair, reading in an open book; and "John the Baptist" (98) in a green mantle over an undergarment of hair, a book in his lap and his right hand raised in the action of teaching.

The only copy of a work by Jan van Eyck is that of a "Head of Christ" (99) the original of which is to be seen in the Museum of Berlin, but of his school there is a "Portrait of a grey haired beardless Teacher" (219) with a mathematical instrument in his right hand. Of course little is to be learnt from these two insignificant canvases, which are of interest only as being even remotely connected with the master to whom art owes so much.

Rogier van der Weyden, formerly considered to be a pupil of Jan van Eyck, but now known to have been his rival, exercised an even greater influence over the later German art than the Van Eycks, as he and the Dutch artist Dirck Bouts helped to establish a still more advanced style. He was born probably in 1400 at Tournai, an ancient and noted city, famed for its tinted sculptures. It is believed that the master himself practised the art of tinting statues, and the influence of coloured sculpture is clearly noticeable in his pictures. He was, in 1426, the pupil of an unknown master, one Robert Campin, and ten years later had attained to the dignity of being made Town Painter of Brussels. In 1449 he went to Italy, where he very probably taught the method of painting in oils so successfully used by the Van Eycks. He was one of the first of the Northerners to visit Italy, but he retained his originality, a fact in which he differed from so many of them. He died in 1464 and was buried at Brussels " under the blue stone before St. Catherine's altar " in the church of St. Gudule.

The earlier pictures by Van der Weyden have all been lost, but in the Pinakothek there hangs a masterpiece of his late period, the " Epiphany Altar " of 1460. The centre panel, from which the altar takes its name, is the " Adoration of the Magi " (101) in which the Virgin sits in a straw bedecked ruin over which the Star of Bethlehem beams. In the grey haired king who kisses the hand of the Child, we see a portrait of Philip the Good of Burgundy, while the proudly erect figure who stands behind him bears the features of Charles the Bold. The unknown donor of the altarpiece may be noticed behind St. Joseph. In the background is a richly developed landscape, showing the life and movement of a street in a Flemish town. This picture, with its two accompanying wings, were painted for a chapel in the Church of St. Columba in Cologne.

The right wing (102) depicts the " Annunciation " in which Mary, kneeling at a prie-dieu, turns to receive the heavenly messenger, who bears in his hand a golden wand. Through the window appears



VAN DER WEYDEN. — ST. LUKE PAINTING A PORTRAIT OF THE VIRGIN.

M10U

the dove typifying the Holy Ghost, whose beams descend to the kneeling Virgin. The face of the angel Gabriel is full of great beauty and the colouring of the whole composition is clear, lofty and brilliant.

The " Presentation at the Temple " (103) is the subject of the left wing of the altarpiece. In this Simeon receives the Child from Mary at the altar, behind him is the grey haired prophetess Anna, while Joseph bearing a light and a woman with some doves stand at the other side. The scene takes place before the church of St. Gereon at Cologne, at the entrance of which stands a begging cripple. The figure of the Virgin in this picture is very fine and noble, perhaps the most successful rendering of the " Handmaid of the Lord " that has descended to us from the hand of this master.

" St. Luke painting a portrait of the Virgin " (100) forms the subject of another famous picture. In this Mary is seated on a bench in an open pillared hall, offering her breast to the Holy Child, while opposite to her the Evangelist sits portraying her features. In the background a man and his wife gaze down from a parapet, on a view of a peculiar looking river panorama.

Though the Epiphany altar shows a marked advance over his earlier works, it has at the same time the character of the first epoch of the realistic old Netherland school. It is thirty years older than the Ghent altar but on account of the want of flexibility of the artists of that day, is, in style, practically on the same level. Many of the figures look as if they had been cut out with a fretsaw and then laid into the canvas, and this is especially true of the figure of the Christ Child in the picture of St. Luke painting the portrait of the Madonna. The stiffness of this school was caused by the over conscientious study of these pioneers and it is so much the more worthy of admiration, that despite the heaviness caused by this laborious technique they contrived to give expression to their enjoyment of the beauties of Nature.

Though Rogier van der Weyden had a large school, and for a century and a half many imitators, the really decisive influence which affected the progress of art came from abroad and above all from Holland where Derich, or as he is commonly called, Dirck Bouts, who in feeling and treatment showed himself to be a disciple of Van der Weyden, was born in Haarlem somewhere about 1400. From his native place he went to the town of Louvain in Belgium, where he soon became municipal painter, and his two greatest works were painted for the Council Chamber in the Town Hall of that city. They represent the "Triumph of Justice," as exhibited in the legend of Otho III, who, having executed a guiltless courtier on the testimony of a false witness, discovers the truth and commits the accuser, though his own wife, to the flames.

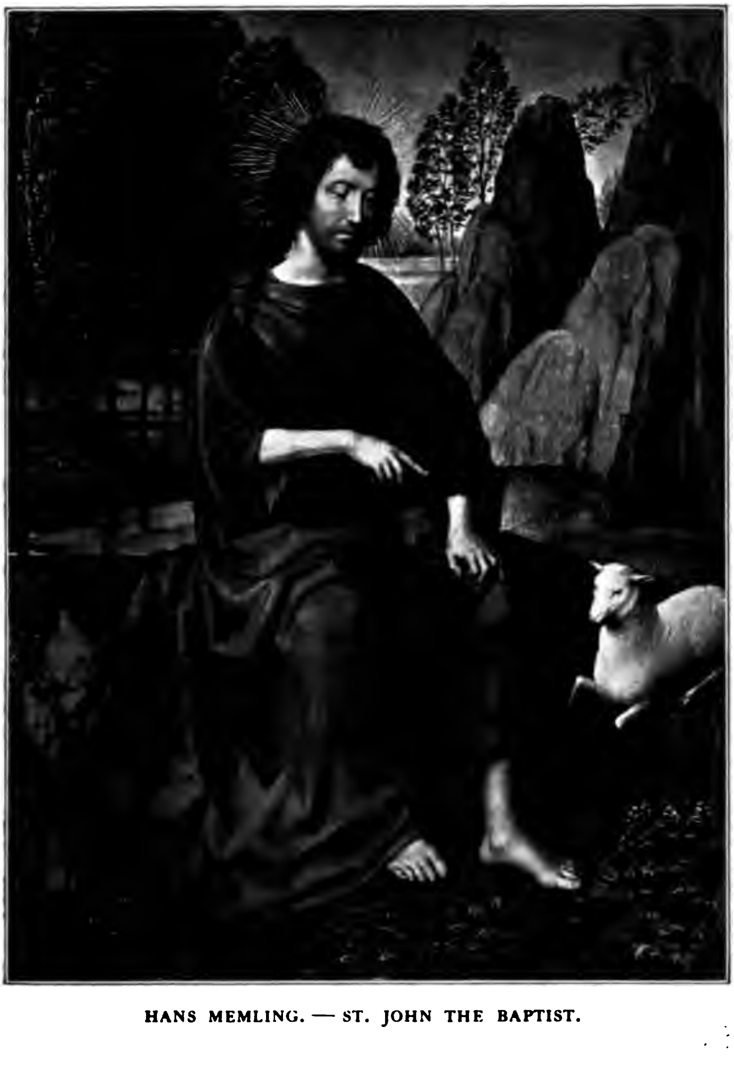
Of Bouts' works we have, in our collection, two of the four wings of an altarpiece painted for St. Peter's Church at Löwen, between 1465 and 1467. The more important panel is the " Gathering of the Manna " (111) remarkable for the rich splendour of the Dutch colouring. The blue garment of the man kneeling in the foreground and the golden red dress of the woman on the left, are truly remarkable for depth and transparency of colour. The delicate shading of the landscape is more notable than those of his contemporaries.

The companion piece to the above, the " Meeting between Abraham and Malchisidek " (110) though highly esteemed by experts is hardly taken seriously by the general public. The contrast between the subject and the treatment, which is strictly of the time of the artist, seems to have an element of the comical, but we must note especially the movements of the extraordinarily expressive hands, which seem almost as if they were gifted with souls.

An unknown painter of great ability was he to whom we owe a small, but very beautiful Epiphany altar, known as the " Pearl of Brabant," which consists of the centre panel, the " Adoration of the Magi " (107), and the two wings representing

" St. John the Baptist," carrying the lamb (108) and " St. Christopher," bearing the Christ Child (109). In his types and form the artist, who is known to us only as the " Master of the Pearl of Brabant," is closely allied to the style of Dirck Bouts, so much so that the above altarpiece was long ascribed to the latter artist. The " Pearl of Brabant " is to be regarded as a sample of the middle Old Netherland style and this because of its great elegance and beauty of colouring, although it can scarcely have been painted later than 1470. It shows an interesting transition from the style of Dirck Bouts to that of the last great master of the Old Netherland school, Hans Memling. Specially noteworty in this altar are the landscapes, that of the left wing with St. John the Baptist in daylight, and of the right, St. Christopher bearing his Heavenly Burden over the water in the bright rays of the setting sun.

The real successor of Dirck Bouts was the famous Hans Memling, who was born in 1440 near Mainz and went to Belgium as a child. His style has nothing German in it, being purely of the Netherland school. The record of Memling's life is exceedingly meagre, though there is a romance connected with him, which is interesting even if untrustworthy. It relates how, after the fatal battle of Nancy, where Charles the Bold fought his last



HANS MEMLING. — ST. JOHN THE BAPTIST.

M 40U

fight, a man of middle age was brought wounded and fainting into the Hospital of St. John at Bruges. Thanks to the kindly treatment of his nurses he recovered, and having acquainted his deliverers with the fact that he had been a painter previous to becoming a soldier, he asked for material and painted the " Sybil Zambeth " and other works on the walls of the hospital in token of his gratitude. The painter, the legend saith, was Hans Memling. But stern fact has robbed his history of this pleasing illusion. He appears to have been a quiet citizen of Bruges, where he died in 1495. One of his finest works was a large altarpiece of the " Last Judgment," which he was commissioned to paint for an Italian patron. But this picture was captured at sea by a pirate ship and brought to Dantzig, where it may now be seen in the Cathedral.

In the Pinakothek is a " St. John the Baptist " (115) seated meditating in a trim Belgian parklike landscape. This painting shows a complete change of taste from the paintings which had preceded it. Instead of the dignified but somewhat stiff splendour of the Van Eycks and Dirck Bouts, we see in Memling a certain elegance and lovableness which is distinctly his own. The finished delicacy of the technique can be explained by the fact that the artists of the second half of the fifteenth century had a certain amount of tradition to look back upon and therefore painted less laboriously than the founders of the school.

The greatest work by Memling in the Pinakothek is the altar known as the "Seven Joys of Mary" (116), and the best idea of his art can be gained by studying this particular picture. It appears somewhat odd to our eyes, as on a single surface, with no divisions, a whole series of events are depicted, widely apart as to time and scene, and it speaks volumes for the taste of the artist, that he has made as much out of this antique style of composition as it was possible to make, and that the landscape is sufficiently important for it to be a frame for the whole.

The faults of Memling are very few, his faces are characterized by some of the asceticism of his master Van der Weyden but tempered with sweetness, and his pictures are full of a devout and reverential feeling. As a colourist he is even more remarkable than Jan van Eyck or Van der Weyden and his landscape backgrounds are crowded with minute detail executed with exquisite finish and atmosphere. The works of the old Netherland artists of this period, though fully as devout in feeling as those of the early Italian school, differed from them completely in their elaborate realism of treatment. The simple broadly-painted figures with gold backgrounds, of the Sienese and the Florentines, were unknown to the Flemish painters, who crowded their backgrounds with minute details of architecture, landscape and other rich accessories, painted with an exquisite purity of tint and a perfection of finish, which has never been equalled by any other school or at any other time. In these points the Flemish artists as far exceed the Italians as the latter are superior to them in the grandeur and simplicity of style, which they gained from their practice in fresco. Mantegna or Antonello da Messina may be said to have rivalled the Flemish in point of finished execution, and the early Venetians excel them, if not in the harmonious combinations of their colours, yet certainly in the luminous glow in which their pictures seem to be steeped; but the extraordinary clearness and brilliancy of colour in the works of the Flemish artists, due to the care and precision with which they prepared and used their pigments, and the marvellous perfection of their workmanship, added to their other high artistic qualities, give a special and exceptional interest to the works of this school.

Gerard David, who painted under the influence of Hans Memling, completed the transition from Gothic art to the style of the Renaissance, preserving the national character of his school while introducing many new elements into art. A most charming little picture of his is to be seen in our collection in the "Mystical Marriage of St. Catherine" (117) to the Child who sits on his Mother's knee. St. Gertrude, bearing the offering of her ducal crown, St. Kunigunda reading and St. Barbara carrying her palm and book are grouped on the left, while on the right side we see St. Gudula, patroness of Brussels, with book and cross, and near her St. Agnes with a rosewreath and her lamb.

While the fourteenth century in composition, form and colouring laid so much stress on single objects that the whole was lost in detail, the Renaissance, and Gerard David before it, strove to subordinate the detail to the whole. His picture of the "Adoration of the Magi" (118) is the most typical of this northern Renaissance. The unanimity with which the treatment of both form and colour strives to reach the same goal, in this picture, is remarkable. A comparison with Rogier van der Weyden's masterpiece shows that the old system of strong colours, unblended, has given place to a style which makes a certain general tone dominate the whole colour scheme of the picture and that in the drawing much more attention is given to the flow of line.

The founder of the noted school of art at Antwerp in the middle of the fifteenth century was Quentin Matsys, popularly known as the "Blacksmith of Antwerp." Born at Louvain, the son of a blacksmith, there is every probability that Quentin worked first at his father's trade, but owing to the fact that the father of the woman he desired to marry refused to give her to any but an artist, he determined to follow his artistic bent to its highest achievement, and commenced the study of art, probably under Dirck Bouts.

In 1497, when he was thirty-seven, he settled in Antwerp and joined the Painters' Guild, rapidly becoming famous. His masterpiece, the "Entombment" executed for the Chapel of the Joiners' Company, is now in the Museum at Antwerp.

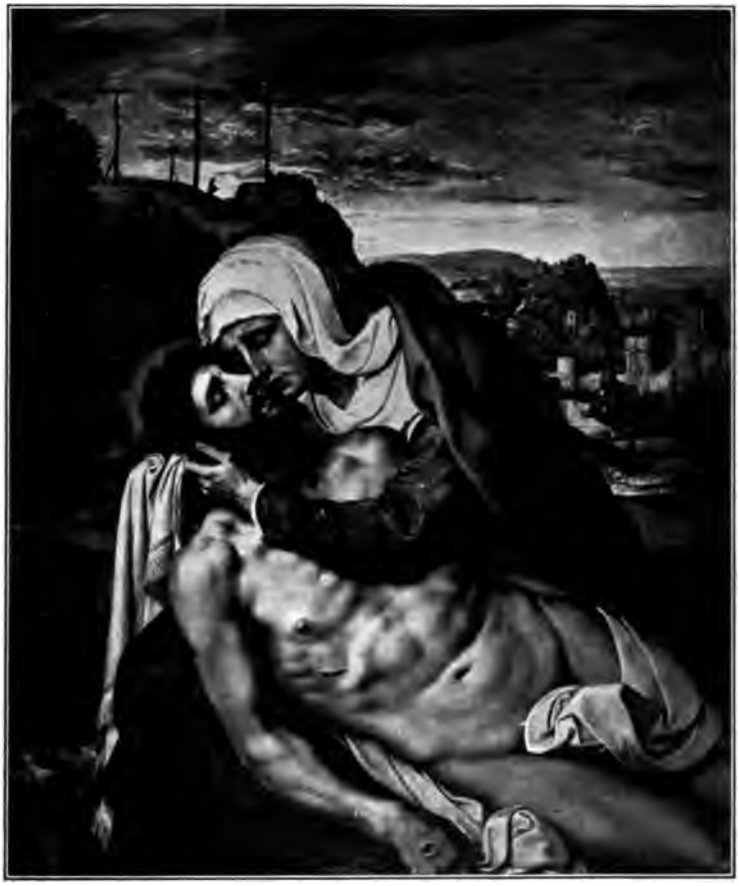
The authenticity of the works ascribed to Matsys in the Pinakothek has been called into dispute, though the picture of the "Madonna" giving her breast to the Heavenly Child (132) is mentioned in the inventory of the gallery belonging to the Grand Duke Maximilian VI as the work of the painter's own hand. In this picture are many homely articles of household use, notably a kettle over a fire, which indicates a reference to earthly wants quite opposed to the feelings of the older masters, but well in keeping with the ideas of Matsys and his times.

The famous portrait of "Jehan Carondelet" was for a long time accredited to Holbein the Younger but it is now known to be the work of

Matsys himself, though some authorities still contend that it was painted by some scholar closely connected with him and under his immediate tutelage. An undoubted school copy of Quentin Matsys' favourite subject, the Mocking of Christ, is an "Ecce Homo" (135) and another work of one of his followers is "Two Tax Collectors" (136), the original of which is in the Galleria Zambeccari at Bologna.

Doubtful, too, is the picture of "St. Jerome" seated in his chamber meditating on a skull upon which his left hand rests (137), which has been held to be a copy of a picture painted by Bartel Bruyn, and lastly a very beautiful "Pieta" (134) in which Mary holds the head of her dead son between her hands, and which, even if it be not an original work of Matsys himself, gives us an idea of the clear purity of form at which he aimed. It is quite independent of Italian predecessors and yet, in a way, suggestive of a relation to contemporary Florentine art.

Joachim Patiner of Dinant, pupil of Geraert David at Bruges, was a member of the Guild of Painters at Antwerp in 1515. He mainly painted sacred subjects in which the figures were subordinate to the wide expanses of landscape. In the Pinakothek we have three portions of an altarpiece (another part, the "St. Sebastian," is in the



QUENTIN MATSYS. — PIETÀ.

M [illegible] U

Germanic Museum at Nuremberg), the "Holy Trinity" (141), the "Virgin" (142), and "St. Roch" (143).

Two very beautiful paintings, the works of Lucas van Leyden, are "The Madonna and Child" (148) with the Magdalen very richly clad and the donor of the picture painted as St. Joseph with a lily branch and his working tools; and an "Annunciation" (149) in which the angel Gabriel appears to Mary as she kneels with an open book in her hand at her bed foot. The figures in both these pictures have great dignity both as to attitude and drapery. They were executed while Albrecht Dürer visited the Netherlands and when Lucas van Leyden was a member of the Guild of Painters at Antwerp. But the style and activity of the master can better be estimated by his engravings, which are most remarkable but of which our collection, unfortunately, possesses no example.

Three small pictures (151-153), in the same cabinet, were painted by Jan Mostaert, a Dutch painter from Haarlem who was Painter in Ordinary to Margaret of Austria, for eighteen years. In style of painting and development of landscape he shows a close affinity to the masters of Bruges. He treated his religious subjects with an elevation and purity of feeling remarkable at so late a period. His pictures are distinguished by warmth and clearness of tone and a certain softness denoting careful handling.

That the Italian influence under which so many of the artists of the Netherlands and the Dutch schools came at this time, was little to their advantage is to be seen in the works of the different periods in the artistic career of Jan Gossart, known more generally as Mabuse from his native town of Mabeuge. He first studied under Geraert David and Quentin Matsys and later in Italy under the influence of Leonardo and Raphael. He greatly excelled in his native style of art, and possessed much influence upon the generation which followed him, but when he deserted it for the Italianized style of painting, it became only the outward imitation of something foreign to himself, and therefore was never successful or beautiful. His pictures of this class, even of religious subjects, have but little attraction, as may be seen in his painting of the "Madonna" (155). Still less pleasing is his "Danaë in the Golden Shower" (156) which borders on the ludicrous. His most attractive works were his portraits, of which, unfortunately, we possess no example in the Pinakothek.

His contemporary Bernhard van Orley was closely allied to the old school in moral and technical qualities, but on the other hand, in works imitative of the Italian school he was warmer in feeling and more tasteful in form than Mabuse, who could never entirely shake off his Netherland training. During his short stay in Italy, van Orley devoted himself to the study of the works of Raphael, an influence which discovers itself in his later pictures.

His canvases in the Pinakothek are not very worthy specimens of his art, though in the " Preaching of St. Norbert" (157) the sentiment of the picture is elevated in form and feeling.

A number of other pictures painted by unknown Netherland artists of about 1520-1530 hang in our collection, all betraying, more or less, the influences of Quentin Matsys and his contemporaries.

South German School

The Nuremberg school is represented in the Pinakothek as fully and as well as that of Cologne, but we are not carried as far back as to the days of Meister Wilhelm, but at the same time, the " Crucifixion" (233) painted by Hans Pleydenwurff (probable date 1540) is closely allied to the Middle Ages. The technique is very old style and renders the subtle modelling of the fourteenth century impossible in many places. The figures are not individual or true to life and the colouring of flesh and of the darker parts of the picture is heavy and dull. It may be that it was originally clearer and lighter, like that of the figure of the Magdalen so delicately painted in grey tones, but it must, as a whole, always have been resinous.

The old fashioned details of the picture do not harm it for us but rather tend to interest us in its undoubtedly gifted author, who, with his great power of expression and his ability to idealize the world-remote style of the Middle Ages, pressed forward to the very border of the realistic art of modern times. The lofty subject of the Stabat Mater has scarcely been treated, a second time, by the Northern painters of the fifteenth century, with such an overwhelming depth of conception. Its depth lies not only in its representation of mental agony but also in the truly artistic conception, which is not satisfied merely to render play of expression, but rather expresses all mental values by means of bodily and visible factors.

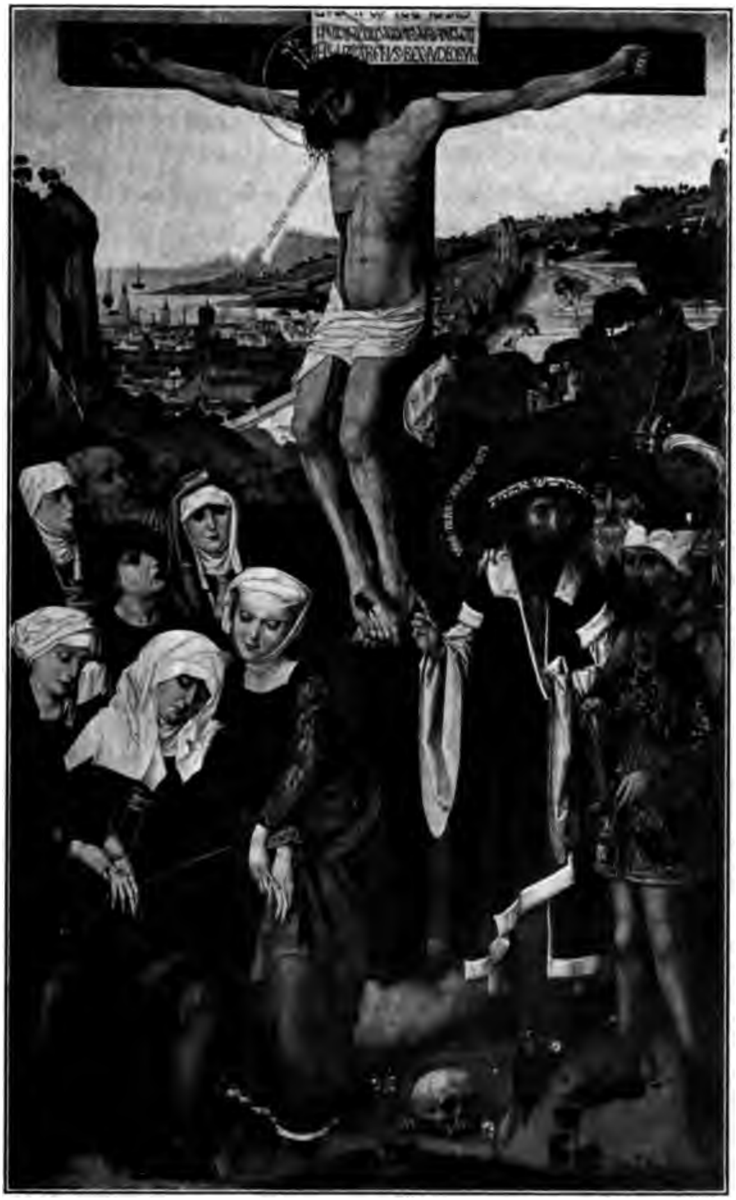
The touching Madonna is marvellous in this respect. She is overcome with indescribable sorrow, so much so that her limbs, too, give way under it. Her head droops not from grief, but from absolute weakness; her hands hang down powerlessly. Her face wears an expression, not only of cruel mental agony but also of complete physical exhaustion, hence the immediate impression her figure makes upon us.

This fine narrative art, together with the power of expressing it, belongs specifically to the Nuremberg school. It prevailed even before Pleydenwurff and lasted till the time of Dürer. Everywhere we see the same grasp of that which is really significant. To this the above picture owes its impressive solemnity and at the same time a certain vivacity, which, notwithstanding the tragic nature of the subject, is charmingly rendered in the accessories, for instance in the vividly painted lizards in the foreground on the right. The artist does not know very much of the anatomy of these lively little animals, but at the same time, he has caught the grace and intelligence of the timid little creatures.

Henry Thode, the art critic, ascribes to Pleydenwurff the beautiful " Mystical Marriage of St. Catherine " (234) which is undoubtedly not the work of the latter, but of another more celebrated Nuremberg painter, who studied under and was on personal terms of intimacy with him, Michael Wolgemut, the famous teacher of the still more famous Albrecht Dürer.

It is exceedingly difficult to get a thoroughly reliable idea of his art from his pictures in the Pinakothek, although the composition painted for the Trinity Church at Hof and known as the " Hof Altarpiece " is a very comprehensive work. It dates from 1465, and must have contained a carved group in the centre. On the front of the wings is a representation of the Passion, on the back, among other subjects, a very beautiful Annunciation, and a picture of the Archangel Michael, which is very important in the history of the development of painting under the influence of Albrecht Dürer and his immediate predecessors. If we had only one wing of this large picture it would be easier to form a decided opinion of the confused, but important subject, painted by Wolgemut. But while these four panels, painted on both sides, are part of a whole, and certainly came from the studio of Wolgemut, it is almost impossible to form any opinion, beyond the fact that whilst the design was undoubtedly the work of one man, — and that man in all probability Wolgemut — at least three painters' work can be traced on the altarpiece.

Whether the artist who conceived the whole helped to carry out his designs in colour it is impossible to say but the "Crucifixion" (231) is by far the finest of the paintings and is undoubtedly the work of a great master. The second — and still more noted panel — the "Resurrection" (229), is not so finely carried out either in the detail, as witness the flowers in the foreground, or in the treatment of the figures, though it far excels the "Descent from the Cross" (232) and "Christ on the Mount of Olives" (230). It would seem as if Wolgemut, at this time, had several assistants and that he himself merely designed the work and super-

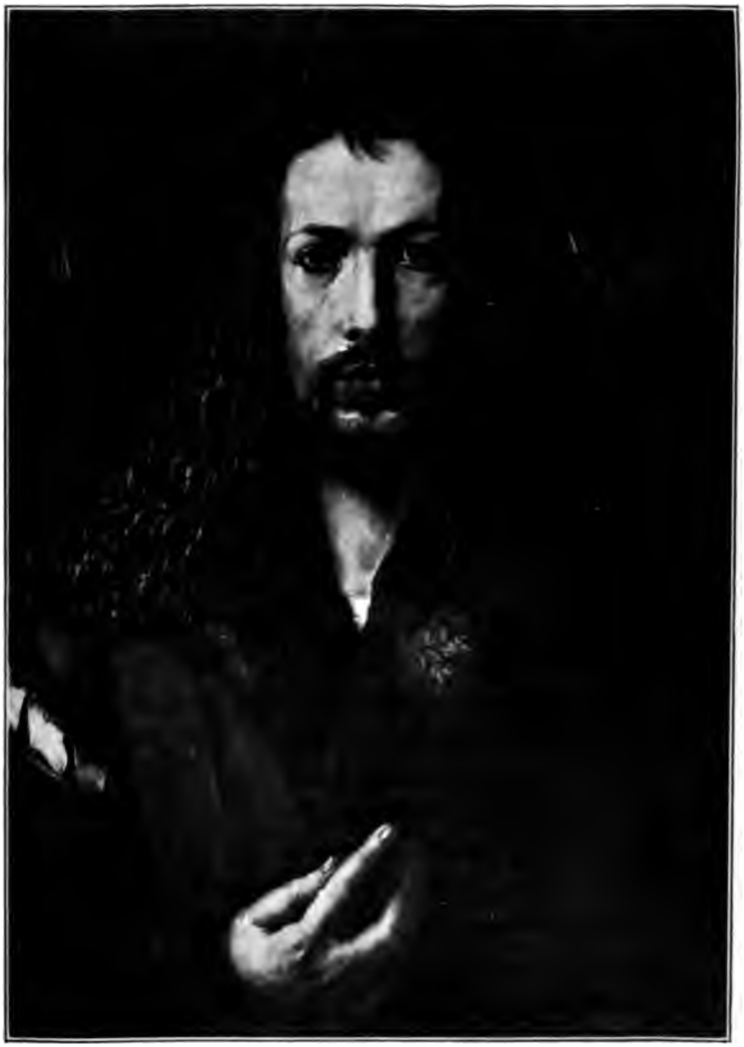


MICHAEL WOLGEMUT. — CRUCIFIXION.

vised its execution, though from the beauty of its execution we have grounds for regarding the " Crucifixion " as the work of the master's own hands. It is a logical continuation of the problems first evolved by Pleydenwurff, but it is of less artistic value, though a very beautiful work. The colouring is exceedingly luminous and tasteful and some of the heads, especially those of the women and the grey haired men, are most delicate in tone. While the landscape with its light tints is by no means true to nature, the colouring in itself is much better than that of Pleydenwurff. The picture exhibits a curious mixture of diametrically opposite tendencies. On one hand the figures, which both in dress and type remind us of Pleydenwurff, have a much more human expression — a marked advance this — on the other hand they have a much more general character, are less sharply drawn and less full of temperament. The " Resurrection " gives rise to a comparison between Wolgemut and Dirck Bouts, because in the latter's " Gathering of the Manna " the treatment of the sky is very similar, but the opinion of the critics that Wolgemut was influenced by Bouts cannot be actually sustained, as his colouring is in many ways entirely different and the " Hof Altarpiece " was very probably painted before the " Gathering of the Manna."

Wolgemut is a very much underrated master, Dürer's work confronts us. It cannot possibly, in the state in which we now see it to-day, have been painted in the same year as that of " Hans Dürer " (237). The colouring is too decidedly different. As a matter of fact the inscription with the date is not genuine in its present form. The old cartouche, which bore the original inscription, shimmers proudly through that now visible. Thus we have at present no really reliable information as to its date of painting, and we are forced to admit that it has not come down to us in its original state. Moreover the head, breast and fur are covered with an extraordinarily thick layer of varnish, which makes it impossible to arrive at the date of the picture by a close examination of its condition.

Many attempts have been made to solve the problem by other means. The picture is said by some to be no true portrait but a built up ideal one, painted in the year 1505. Its lofty dignity has been attributed to Italian influence, which would make its earliest possible date 1506, but none of these assertions can be proved. It is difficult to believe the portrait to be that of a young man of twenty-eight, as Dürer looks to be in the late thirties here, but this is no guide either. At that time even the greatest masters were lacking in means of expression sufficiently light to render the freshness of youth adequately.



ALBRECHT DÜRER. — PORTRAIT OF HIMSELF.

What makes Dürer's portrait of himself so striking and sets it apart from his earlier work, is that it is a full faced portrait. Till then, more or less, three quarters profile was the style in vogue. Whether Dürer himself hit on this novelty or merely adopted it from Italy we have no means of knowing. The spirit of the age no longer demanded that strikingly faithful likeness afforded only by profile or nearly profile position, but rather required the more powerful effect which a full face portrait only can give.

In the portrait of Oswolt Krell Dürer approached the full face position but the vivid impression was reached at the cost of a certain amount of stiffness. But in his own portrait he takes a decisive movement forward; freedom is there without any decisive straining after it. It is important to note that this portrait of Dürer is not, as has been asserted, a Renaissance work, but belongs strictly to the Gothic period. The strandlike treatment of the hair, with the accentuated rendering of its wavy curls, the want of repose in the frequently interrupted flow of line in the garments, the striking hands with their outspread pointing fingers, are all features of the late Gothic style. Whilst there is a certain symmetry in the picture, due to the full face position, it must be regarded as unavoidable and not classed with the harmony of the Renaissance. This can be proved by the fact that the pictures executed by Dürer under Italian influence are quite different in feeling and atmosphere.

This portrait is conceded to be the finest expression of personal greatness produced by the late Gothic art in the realm of portraiture. It possesses an expression of such strength and sublimity, that taking into consideration various peculiarities of dress, it is thought to be not merely a portrait of the great master, but in reality a Divine type, and there can be no question that later on Dürer consciously used his own features as a foundation for the countenance of Christ. It seems to have given expression to the general usage of the Nuremberg school of his day, because in the Cook Collection on Richmond Hill, London, is a head of Christ, ascribed to Jacobo Wahl, which bears an unquestionable likeness to Dürer when he was young.

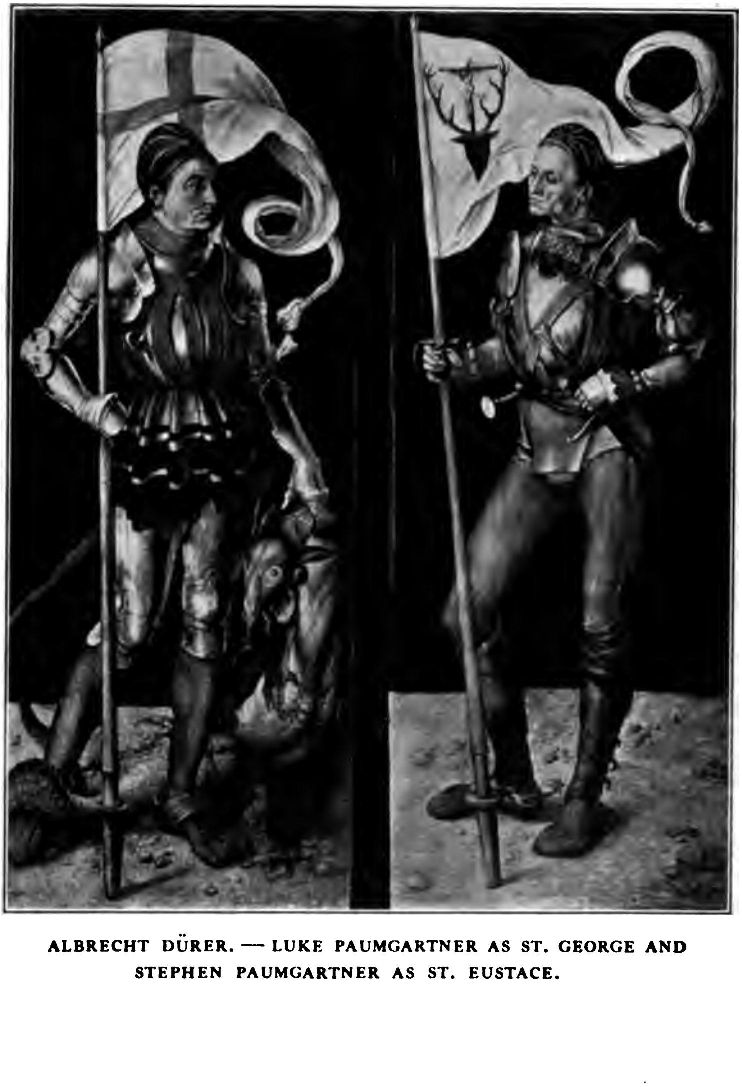
The year 1500 is the date of the painting of the "Bewailing over the Body of Christ" (238) a work which, though badly damaged, is still most impressive. The original force of this mighty work can no longer be fairly estimated owing to the poor state of preservation of the various parts — for example the group of women at the foot of the Cross — but we can see that Dürer deliberately tried to conceive the scene as a great whole. Deep melancholy broods over the entire scene, Nature, steeped in the gloom of night, seeming to join in bewailing her Lord. Dark clouds cover the heavens, and are reflected in the lake, wrapping, as it were, the landscape in a garment of mourning.

The year 1500 was a remarkably fertile one for the production of Dürer's paintings, for during it he also painted the "Portrait of Jacob Fugger" (249). The picture is, unfortunately, not very well preserved, the green background having been very poorly touched up and the portrait itself badly treated. This is caused by the technique, which was not very durable. Dürer here painted on canvas (or so called "handkerchief") with distemper, which is very easily damaged.

The masterpiece of Dürer's early period was the "Paumgartner Altarpiece" painted for the Chapel of St. Katherine in Nuremberg. The Elector Maximilian I succeeded in obtaining this for his collection in 1613, though he met with obstinate resistance from Dürer's fellow-townsmen, who naturally desired to retain it, as this altarpiece, especially on account of the votive wings, is esteemed to be a most striking and characteristic example of the old Nuremberg style of painting. A painter named Hans Brüderl lived at his court, whose business it was to paint over "the naked Lowland pictures." It was Brüderl — and not as is generally supposed the court painter Fischer — who had to transform into the Baroque style those portions of the "Bewailing over the Body of Christ" and the "Paumgartner Altarpiece" which were not either in composition or colouring in accordance with the taste of the seventeenth century. He made considerable alteration in the pictures but fortunately, to his honour be it said, he had a certain amount of reverence. These alterations were removed from the Paumgartner Altarpiece some years ago.

This great painting is perhaps the most notable monument of German painting of the end of the fifteenth and the beginning of the sixteenth centuries. Though it portrays the "Birth of Christ" (240) in small figures, there is still much of the intricate late Gothic style and the beautiful Christmas atmosphere of the picture has all the charm of old time poetic attractiveness, a charm which makes us quite overlook the obvious weakness of its perspective. Dürer had not yet succeeded in freeing himself entirely from the influence of Wolgemut, though we can trace his efforts to attain the perspective achieved by the Renaissance. The regularity and the strict arrangement observable in this picture were quite in accordance with the spirit of his age.

The colouring of this "Birth of Christ" is remarkable: it must originally have been charmingly bright and fresh, as it is still very clear in the middle



ALBRECHT DÜRER. — LUKE PAUMGARTNER AS ST. GEORGE AND STEPHEN PAUMGARTNER AS ST. EUSTACE.

distance. Wolgemut has similar colouring, though not employed in precisely the same way. Purity of colour was the aim always striven after by him and his school, but how Dürer contrived to lay on his colours so thinly and yet to get such tones we do not know. He may possibly have been influenced by the Venetian painter, Jacopo Barbari, who was living in Nuremberg at that time.

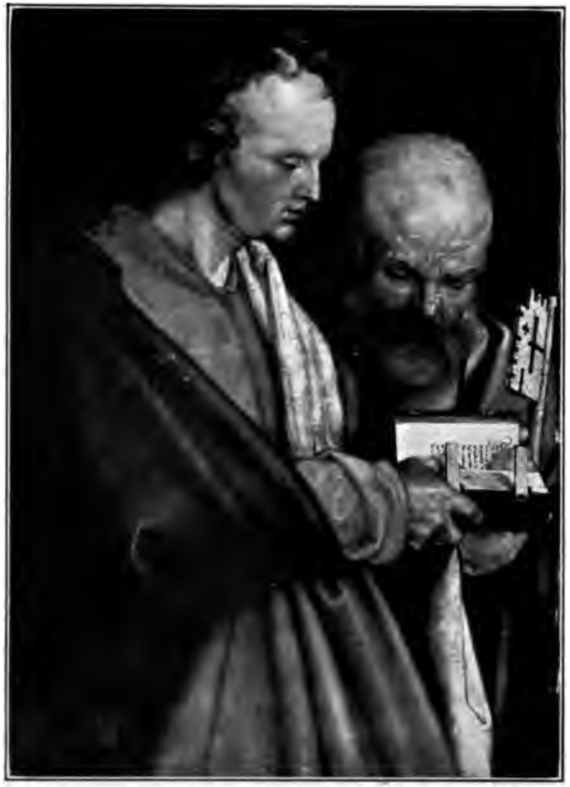
On the outer side of the wings of the Paumgartner Altar is an Annunciation, of which only the life sized gracious Madonna has been preserved. She became visible when the work was restored, but unfortunately the angel on the other panel has been destroyed. The inner sides show the donors of the altar — on the left the Nuremberger Luke Paumgartner as St. George with the slain dragon at his feet (241) and on the right his brother Stephan Paumgartner with a banner as St. Eustace (242). Here we have something new in German art history and parallel to Dürer's making his own portrait resemble the Christ type. Pleasure in his own personality, pride in the efficiency of the community to which he belonged, together with the glamour of the powerful Nuremberg patricians, induced Dürer to produce this unique glorification of the German commoner, for the Paumgartners belonged to the middle class, not to the nobility, although their striking personalities enabled them and the Nuremberg patricians in general to look upon themselves practically as the equals of those of knightly descent. The drawing is still the angular Gothic style and though the figures are replete with interest and are very richly clad, still they stand there like bronze statues.

In this masterpiece Dürer showed to what a height German Gothic art could rise without any incentive from without, but he himself at a later period did not regard his early works, even the Paumgartner Altar, with unmixed joy and so he adopted an absolutely different style, much simpler and yet equally full of meaning, though not so pulsating with life. Possibly his long stay in Italy (from the end of 1505 till well into 1507) helped to win him over to classical simplicity. This is clearly evinced in some of his pictures, such as his "Lucretia" (244) which dates from 1518 but which was undoubtedly painted under the influence of Mantegna's "Venus," now in the Louvre, but which at the time of its completion hung in Mantua.

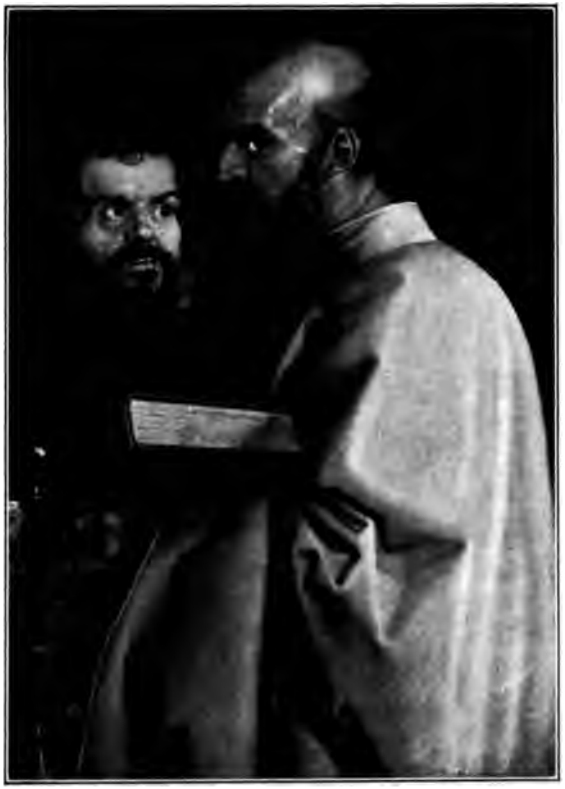
The chief works of Dürer's last period are his great panels of the four Apostles, painted in 1526, which may be considered the epitome of old German art. They were his last work and were painted at a time of mental and physical distress. Dürer felt that he was drawing near the end of his strength, and although he might well have been proud of the great things which he had accomplished yet he told himself that he had not spoken the last word in art. He desired and hoped that others after him would further German painting and bring it to the lofty goal to which he had ever sought to elevate it. It was for this that he painted his last works as an example and a stimulus. Few artists have ever shown such calm self knowledge or such unselfish love for art and mother country — a love which no amount of success could dazzle — and it was therefore but natural for Dürer to present these panels to his native city, partly in remembrance of himself, but also because this noble work did not have the same significance in any other place.

In these panels Dürer has not only learned the simpler rendering of form of which German art stood in such need, but in strange contrast to this outward simplicity, he has concentrated himself almost too forcibly upon their inner import. The dignified simplicity of the material figures, the lack of ornament in the treatment of the drapery, are in startling contrast to the intense stress laid on the spiritual side. In the panel of " St. John " (247) this is perhaps an advantage — one is the more readily absorbed in the solemn religious frame of mind which seems to emanate from this noble saint, reading the Scripture with such fervour and keen attention. Of the four apostles it is perhaps he who best embodies the atmosphere of the religious world of the Germany of that day, Protestant and Catholic alike. With him is St. Peter carrying his emblem, the key.

More powerful and intense still is the figure of St. Paul (248) on the other wing. The arrangement of the light blue mantle which falls in such grand folds from the shoulders to the ground is worthy of the highest admiration. We compare these broad regular masses of drapery — utterly devoid of ornament and almost motionless as they are — with the votive figures of the Paumgartner Altar and we cannot fail to be struck with the enormous advance which Dürer had made over his earlier work. And the same applies to the treatment of the heads; Dürer modelled the bald head of the apostle with the same intense feeling which he bestowed on the figure as a whole. The impression produced is powerful to a degree, but not exactly pleasing from an artistic point of view. Here Dürer was guided not only by his own inclinations, but also by the taste of the period, which had begun to lay great stress on a forcible rendering of the subject in question. Moreover he tried experiments with this head of St. Paul, which was much smaller originally than it is now. The traces of these ex-



ALBRECHT DÜRER. — ST. JOHN AND ST. PETER (DETAIL).



ALBRECHT DÜRER. — ST. PAUL AND ST. MARK (DETAIL).

U of M

periments have in the course of time become visible again, and mar the impression produced by the picture if we look into it closely.

The compositions are not those originally planned. St. Paul and St. John were intended to stand alone, St. Mark and St. Peter were only added later and are carried out somewhat carelessly — for Dürer — which accounts for those heads being less well preserved. There are other signs showing that Dürer was obliged to complete the work less fully and carefully than he had originally intended; the only part which is carried out in complete accordance with his original design is the figure of the painting of St. Paul, and noting the thoroughness with which the mantle is treated in this picture, compared with the weaker, more superficial execution of the figure of St. John, the disparity becomes very evident. The difference is still plainer when the feet and sandals of St. Paul are compared with those of St. John. The former are wonderfully modelled down to the smallest detail, care is devoted even to such outward trifles as the stitches with which the sharply marked layers of leather composing the soles of the sandals are sewn together, while the feet and shoes of St. John are much more sketchily painted.

Few of the works of Dürer's pupils are represented in the Pinakothek. The most remarkable are the two inner wings of an altarpiece, painted it is not positively known by whom but very often attributed to Dürer himself. The one represents "Saints Joachim and Joseph" (245) and the other "Saints Simeon and Lazarus" (246). The outsides of these wings represent the "Trials of Job," of which one panel hangs in the State Museum in Frankfort, and the other in the Museum at Cologne. The centre compartment has been lost. Besides these there is a copy of Dürer's "Martyrdom of Ten Thousand Christians" by the Persian King Sapor II (253) which is of interest from the fact that in the centre one may observe a portrait of Dürer himself and also one of his friend Wilibald Pirkheimer.

It was to this friend that he addressed his letters from Italy which have come down to us and afford us so many interesting particulars of the art world of his time.

Dürer's most pleasing pupil was Hans Wagner, known better as Hans von Kulmbach, who adhered faithfully to the style of his master, and while far beneath him in power of conception, still equals him in taste and harmony of colour. Of his works we have four panels of beautiful and brilliant effect (254-257).

The Suabian school was the next in importance to that of Nuremberg but no earlier works of this school are to be found in our collection. Of the later works we have the famous and charming "Birth of Christ" (174) usually, but without any absolute certainty, attributed to Martin Schongauer. This painter, more generally known as Martin Schön — the "Bel Martino" of the Italians, and the "Beau Martin" of France — so named for the beauty of his works, was born at Colmar about 1450, and was one of the greatest painters whom Germany produced in the fifteenth century.

What we know of Schongauer, beyond the fact that he was a pupil of Rogier van der Weyden, is very slight. None of the pictures attributed to him can be authenticated and it is as an engraver that he appears as an artist of the greatest power and invention in the department of ecclesiastical art, both in representing single figures and also in very animated composition.

The pictures which are supposed to be painted by him show a warm, powerful and transparent colour but his treatment is less true and his blending of colour less subtle than that of his master, Van der Weyden. In all probability the pictures attributed to him are by his pupils after his engravings and this is very likely true of the "Birth of Christ" in the Pinakothek. In this the Virgin, in a red gown and mantle, sits with the Holy Child on her lap, holding out a flower towards him. The features of

Mary are noble and pure in expression, and her red drapery has a very fine and luminous effect.

The school of Suabia laid far less weight than that of Nuremberg on vivid characterization and form, but aimed rather at a certain calm type of beauty. Its colouring was not so bright, having more the effect of light clear enamelling. The figures are less individual but rounder, the movements not so stiff and austere but still with a certain strongly marked emphasis. The Suabians, therefore, approached the ideals of the Renaissance earlier than the other German artists. The tendency is notable even during the Gothic period of Bartholomew Zeitblom. The Pinakothek possesses two of his characteristic pictures, "St. Margaret" (175) and "St. Ursula" (176). It is very obvious that Zeitblom's master Schongauer exercised a very great influence upon him, for, though inferior to the latter in sense of beauty, Zeitblom has a power of attraction in the simplicity, purity and earnestness of his religious feelings which few artists of his time possessed. His pictures, with their mild, placid faces and figures, form a decided contrast to the sterner Nuremberg school, and for a long time this style was considered the best embodiment of German art, so that Zeitblom has been called the most German of all the masters. This is, perhaps, going somewhat too far, but his pictures undoubtedly show the transition from the Gothic to the Renaissance style, at a time when everywhere else pure fourteenth century art reigned supreme.

The greatest masters of the late fourteenth and early fifteenth centuries were undoubtedly the Augsburger Hans Holbein the Elder and his illustrious son of the same name. Many of the finest works of the elder Holbein were accredited to his namesake son and the signatures attached to them forged to make it appear that they were the work of Holbein the Younger. These forgeries were in time discovered, and the elder Holbein restored to the place which he naturally fills in the annals of the art of his country. He is to be recognized as a remarkable master who first formed his style on that of Rogier van der Weyden, but later tempered it by the study of local and Italian conditions.

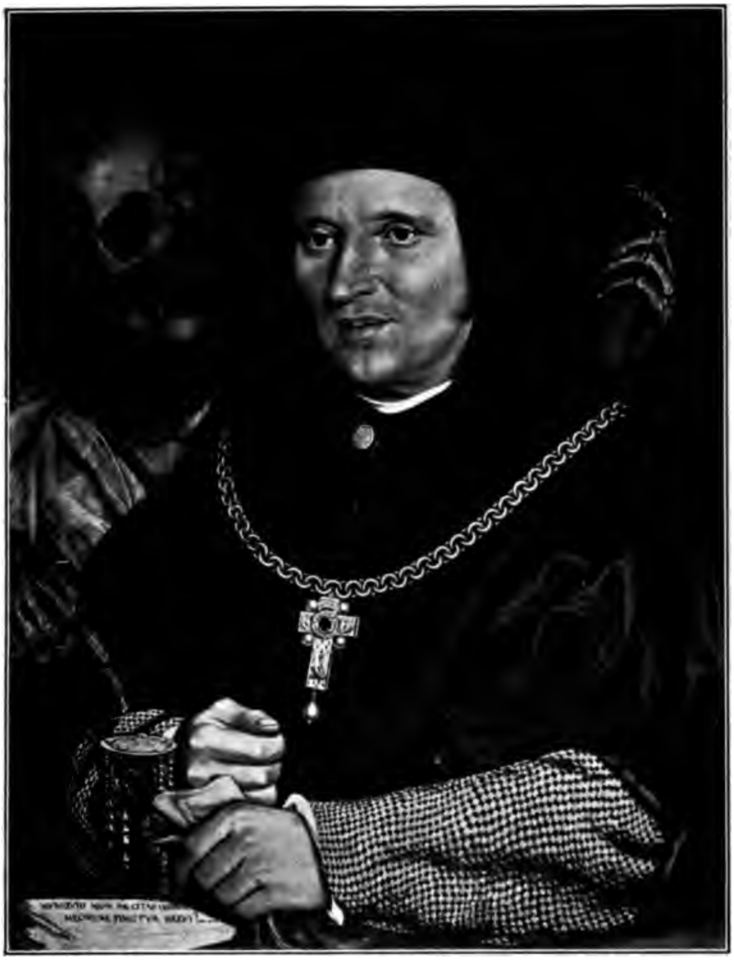
In his early period, in which he exhibited dependence on the models of Van der Weyden, he produced some remarkable canvases, among them an altarpiece of eighteen or twenty panels painted in 1502 for the high altar of the cloister church at Kaisheim. Sixteen of these hang in the Pinakothek (193-208). This work, which covers the principal events in the life of Christ and in that of the Virgin Mary, is purely Gothic in style. Specially noticeable are the heads, many of which are treated almost as portraits, and therefore it is not surprising that an artist who could paint such heads, at a time when Gothic painting with its strict adherence to pattern was dominant in Germany, should have been the father of the greatest of German portrait painters.

It is clear that during the early years of the sixteenth century a strong Italian influence was felt in South Germany, due largely to trade intercourse, and painters of the German schools gradually became familiar with Venetian and Paduan art. The elder Holbein was one of those artists who derived much advantage from this intercourse. Without abandoning altogether his early training, he softened his art to a large extent, throwing off the impress of Van der Weyden's school, for that of the Van Eycks, which came to him modified through the medium of Antonello da Messina and the Venetian school. With this and a feeling for architectural decoration derived from a study of Mantegna and Bellini, he took a serious part in the production of a revolution of German art.

A triptych in which we are introduced to the first bloom of the German Renaissance is his "Martyrdom of St. Sebastian" (209) painted for the Dominican church of St. Salvator at Augsburg and esteemed to be one of the greatest of the works produced by the Suabian school of that period. The centre panel, the martyrdom of the saint, is one of the gems of the Pinakothek collection and is undisputably the work of the master himself. The right wing of the altar presents "St. Elizabeth of Thuringia" succouring the sick and aged (211) and the left one, "St. Barbara" with a chalice, over which the Holy Ghost sweeps, in her hands (210). On the reverse of these wings is a representation of the Annunciation, the Virgin on the one panel, the messenger angel Gabriel on the other. When we compare this Annunciation with that on the "Kaisheim Altar," hanging just above it, we cannot fail to note that in the latter everything is circumscribed and the figures wooden in their modelling. On the wings of the "St. Sebastian" altarpiece the extremely tasteful and happy treatment of space proclaims an artistic revolution. In the Kaisheim altar the ornaments form a flat decoration and curtail the space, but they have here become of architectural importance and create the conditions of space required by the situation; they help to build up the whole and consequently the figures themselves have more freedom and ease of movement. In place of the somewhat affected mannerism of the Gothic style we have now the serious and splendid beauty of the Renaissance. In the by no means perfect angel of the Annunciation there are traces of want of certainty, indicating that this might be the work of one of the pupils of the master, but in the two delightful figures of Saints Barbara and Elizabeth of Thuringia on the inner sides, we have a practically finished example of the new style, and much in the treatment of these two wings supports the contention that they were work of Hans Holbein the Younger. The colouring leads us largely to this conclusion. Instead of the subdued brownish tone beloved of the elder Holbein, a clear silvery charming tone treatment prevails, heralding the wonderful colouring of the younger Holbein's later work.

Hans Holbein the Younger was born at Augsburg in 1497 and what we know of his life can be told briefly. He was painting independently and for profit at fifteen, and when only twenty he left Augsburg and went to Basle. His earliest works extant are to be seen there. They are the "Last Supper," a "Flagellation" and the portraits of Jacob Meyer and his wife. After a visit to Lucerne we find him a member of the Painters' Guild at Basle and some years later he painted the frescoes for the walls of the Rathaus, of which only fragments remain, now in the Museum at Basle.

Shortly afterwards we find him in England where he lived in the house of Sir Thomas More at Chelsea and he worked as an honoured guest, painting portraits of the ill-fated chancellor and his family. Having returned to Basle for a while, hard times once more forced Holbein to seek work in England. This was in 1532, when he was taken into



HANS HOLBEIN THE YOUNGER. — PORTRAIT OF SIR BRIAN TUKE.

M40U

the service of Henry VIII, a position not without its dangers. He was appointed court painter at a salary of £34 a year, with rooms in the palace.

Holbein was employed for many years at the royal court, during which he produced some of his masterpieces. He died in London in the year 1543.

One of the best works ever painted by him is the miniature " Portrait of Derich Born " (212) which, small as it is, serves to show the younger Holbein's mastery of style in its psychological grasp of characteristic points and its beautiful luminous flesh tints. World famous, too, is the " Portrait of Sir Brian Tuke " (213), treasurer at the court of Henry VIII of England. There can be no possible doubt that this likeness is the handiwork of the master himself, but the background, with its well known figure of Death, was undoubtedly added later on. In 1598, when the picture was mentioned in the inventory of the collection of Duke Heinrich in Munich, where it had already been placed, there was no mention of the Death's head, which certainly could not have been overlooked. The addition has won much popularity for the picture, but has considerably lessened its value as an artistic whole.

The authenticity of a recently acquired " Portrait of Derich Berck " (213a), a German merchant who resided in London while Holbein was court painter at that city, is much disputed, and it may well be the work of an English imitator; the drawing is far too uncertain and the colouring too glittering and lacking in depth and luminosity to be the work of the great master.

In Holbein the Younger, the German school of realism attained its noblest and highest development, and he may unreservedly be pronounced to be one of the greatest masters who ever laboured in that field. With respect to grandeur and depth of feeling in the field of ecclesiastical art he stands somewhat below his great contemporary Albrecht Dürer, but he decidedly excelled his great rival in closeness and delicacy of observation in the delineation of nature. A proof of this is afforded by the evidence of Erasmus of Rotterdam—gifted himself with a fine understanding in manners of art—who says that of the portraits painted of him by the two artists that of Holbein is the truer and better likeness. In the art of painting, having derived from his father a beautiful manner of fusing colour, in tasteful arrangement of drapery, in grace of movement and in feeling for beauty of form, Holbein must be placed above the great Nuremberg master, so that he, uniting with all these qualities admirable powers of drawing and composition, may justly be considered, of all the German masters, the one most fitted by nature to attain that supremacy of art displayed by the works of his great Italian contemporaries. In portrait painting, to which he especially devoted himself, he stands on a level with the greatest masters.

Another exceedingly excellent portrait painter was Martin Schaffner of Ulm, though the only likeness painted by him which our collection contains is an early and not very pleasing one of "Count Wolfgang von Oetting" (218). Far finer is the great altarpiece from the convent church of Wettenhausen, the centre compartment (214) and three wings (215-217) of which hang in the Pinakothek. It dates from 1523 and therefore belongs to the Renaissance period.

Of the paintings of Bernhard Strigel, whose work tended more to the style of the Tyrolese and Austrian, but who was court painter to Maximilian I, the Pinakothek possesses several finely modelled examples of saints, and a number of excellent portraits. He painted Kaiser Max himself and one of the variations of this portrait is to be found here (191). His best portraits are those of the patrician, Konrad Rehligen (188) and his children (189). The life-sized portrait of the father is full of the dignity characteristic of the time, but the tablet with the children's portraits is more interesting. Specially noticeable is the difference between the little two year old boy in the front and his grown up brothers in the back row, and also between the shy yet smart little girls and the much rougher boys.

The "Miracle of a Woman being raised from the Dead" (267) on beholding the true Cross, which was discovered by the saintly Empress Helena, is the work of Barthel Beham, of Nuremberg, who was sent by Duke William IV of Bavaria to Rome, where he died suddenly. His early work is quite in the style of his model, Albrecht Dürer, but during his stay in Italy he attempted (but with little success) to adopt the Italian manner, and in this style our picture is painted. He was a much finer portrait than historical painter, and more noted still as an engraver, but our collection contains only the one picture from his brush.

Another picture which is attributed to him, but which was painted by Ludwig Refinger, who married his widow, is the "Leap of Marcus Curtius" (269). This picture contains many animated figures but is marred by the gaudy and overladen antique architecture.

A contemporary of Albrecht Dürer, who occupied an entirely independent position, was the Alsatian painter, Matthias Grunewald, who in the year 1518 painted for the Cardinal Albrecht von Brandenburg an altarpiece, of which the celebrated "Conversion of St. Maurice by St. Erasmus" — the latter a portrait of the cardinal — forms the centre compartment (281). This picture, so far as delicacy of colour is concerned, is one of the finest of the German school. Many exceed it in form and execution, but for colouring this almost belongs to a later age. The quiet way in which the two saints are discussing with each other, is in marked contrast to the manner of the ecclesiastical companion of the bishop and the mocking follower of St. Maurice. " St. Mary Magdalen " (282), " Lazarus " (283), " St. Chrysostom " (284) and " St. Martha " (285) form the wings to the above " Conversion of St. Maurice." They display such a variety of styles that it has been surmised that they must be the works of Grunewald's assistants, probably of Lucas Cranach, who afterwards became so famous. Waagen justly says " The figures are colossal, drawn with great mastery, and of earnest, dignified, and grandly individual character."

A peculiar position in the Suabian school was that occupied by Hans Baldung, who modelled himself so entirely in style of conception, drawing and treatment upon Albrecht Dürer that there can be little doubt but that he studied in the latter's studio. From his hand we have two small but excellent portraits, one of " Count Philip the Warrior " (286), the other that of " Markgraf Bernhard III of Baden " (287). The characteristic of his heads is their rotundity, and in point of colour and general keeping it must be confessed that he is inferior to the other Suabian masters.

Even far back in the Middle Ages there was a flourishing school of art in the Tyrol, but there are very few examples of its work in the Pinakothek. There are, however, two pictures, works of Michel Pacher, " St. Gregory " (298a) and " St. Augustine " (298b). Pacher was also a wood carver, the mastery of which craft is noticeable in the hardness of the modelling of many of his figures. His specially good points are his treatment of space, and his colouring, which is very reminiscent of that of Mantegna.

The Bavarian and Tyrolese painters seem to have had a special love for clearness of perspective, apparently closely connected with their talent for landscape painting. Albrecht Altdorfer, one of the most original and important of all the imitators of Dürer, was the finest German landscape painter of the sixteenth century, being the first artist to paint landscape as such and not as a mere adjunct or background.

The Pinakothek contains a small but very beautiful picture of a thickly wooded forest by him, as an incident of which he has painted the " Fight of St. George and the Dragon " (288). Notable, too, is the idyllic treatment of the garden in his picture of " Susannah and the Elders " (289), but most remarkable of all is his " Victory of Alexander the Great over Darius " (290), of which Napoleon is said to have remarked that it was the best battle picture in existence. At first it appears confused, from the multiplicity of figures which it contains, but on observation it is like a fairy tale in the number of episodes which it contains. The scene is so arranged that the battle begins at sunrise and ends in the dim moonlight. The point of greatest interest stands out brilliantly from the centre of the whole, the personal conflict between Alexander and Darius, both in armour of burnished gold, Alexander on Bucephalus, far in front of his warriors, pressing on the fleeing Darius, whose charioteer has already fallen on his white horses, and who looks back upon his conqueror with all the despair of a vanquished monarch. The costume is that of the artist's own day; men and horses are sheathed in plate and mail, with coverings of gold or embroidery, and with the glittering lances and stirrups, and the variety of the weapons, form altogether a scene of indescribable splendour and richness.

There is also in our collection a beautiful little mountainous landscape with pine and other trees on both sides of a wayside (293) and a "Virgin with the Child" (291). Altdorfer was particularly remarkable as a painter of atmosphere, as one cannot fail to observe when contrasting the "Victory of Alexander over Darius" with another battle picture, the "Siege of Rome under Porsenna" (294), painted by Melchior Feselen, which hangs opposite to it. This picture, while possessing much taste, and figures which are almost as fine as those in the picture painted by Altdorfer, is inferior to the latter work in poetic feeling. In the picture by Feselen all the clouds have a flat appearance and the whole tone of the picture is unsatisfying.

No original school can be traced in Saxony, but various Franconian artists exercised their art in these parts, among them Lucas Cranach, a pupil of Grunewald, whose works bear the impress of his master's influence. Though inferior to the latter in grandeur of conception and in thoroughness of execution, he excels him in richness and variety of invention, in a peculiar clearness of colour and in the lightness of his treatment. He stands forth, properly speaking, as the painter of the Reformation, as he was intimate both with Luther and Melancthon, whose portraits he has painted with that of the Grand Duke Frederic III of Saxony, in a small bust picture of the three (274).

Probably his most noted picture in the Pinakothek is the "Self destruction of Lucretia" (271), the colour of which is almost Gothic in its clear enamel-like brilliance. This Lucretia was originally more than nude, she having been painted with a thin veil-like garment, which suggested rather than concealed the flesh tints. Out of deference to the feelings of the times, she was later supplied with a roughly painted and almost comical little skirt, which quite spoilt the original effect. When Lucretia had thus been made respectable, she and Dürer's Lucretia were made up into a sort of a box, very characteristic of the times. Cranach's touched-up picture formed the lid, upon opening up which one could enjoy the unmarred Renaissance nudity of Dürer's Lucretia. In course of time, naturally, this box was divided up and now the pictures hang separately in our collection.

By far the most satisfactory artist whom Germany produced at the end of the sixteenth century is Adam Elsheimer of Frankfort am Main, born in 1578, who studied in Rome and also in Venice. He largely contributed towards preparing the way for the change of style of the seventeenth century, more particularly in his handling of atmosphere in his small but powerful landscapes. We have a fine example of this quality in a little picture painted on copper, portraying a hilly countryside with cattle in the foreground (1394). His mastery in this branch of painting may be noted in all his works in the Pinakothek, particularly in his "Flight into Egypt" (1391), the original of many copies, and his "Burning of Troy" (1390), which shows the frightened citizens of the doomed city fleeing towards the harbour, Aeneas bearing the aged

Anchises on his back, and the Wooden Horse in the foreground.

" St. John the Baptist " (1392), " St. Lawrence " (1393) and an allegorical painting representing " Hermes " (1389) leading a richly clad woman who holds an apple in her right hand, completes the number of Elsheimer's pictures in the collection in the Pinakothek. It is contended by von Schlie that this last is not an original at all but a copy by Nicholas Knupfer of a lost painting of Elsheimer's.

Among the many German painters who at this time flocked to Italy in order to further perfect their art, was Johann Rottenhammer of Munich, whose paintings show to such a large extent the influence exercised over his work by Tintoretto and Paolo Veronese. Rottenhammer is frequently underestimated, partly because he was by no means as talented as his great models, partly because he has something of the sentimentally conventional in his work, but chiefly because his work is not distinguished from that of his imitators. He is represented here by half a dozen small pictures of dainty workmanship (1383-1388).

CHAPTER III

THE DUTCH SCHOOL

WE must notice briefly some examples which the Pinakothek possesses of an early Dutch school, totally distinct in aim and character from that brilliant school which made Holland of the seventeenth century as famous in painting as in war. It was founded by Albert van Ouwater at Haarlem in the early part of the fifteenth century, but none of his works are extant.

From the brush of Cornelis Cornelisz, of Haarlem, an artist few of whose works are in existence, we have a " Suffer Little Children to come unto Me " (303), Christ seated with a little boy on his knee, in the midst of children guided by their mothers. This shows a careful modelling and warm and clear colouring.

Two canvases by Abraham Bloemart, " Plato in the midst of his Scholars " (306) and the " Raising of Lazarus " (307), a work of excellent composition, acquaint us with an artist who is better known as the earliest master of his famous pupil

Gerard von Honthorst. Considering the originally realistic tendency of the Dutch school, it is not surprising that Caravaggio, who imitated nature without displaying much discrimination but with great truthfulness and uncommon mastery of hand, should have strongly influenced many a Dutch painter who visited Rome. Gerard von Honthorst was the most notable of these, for though earlier in life a pupil of Bloemart in his native land, he acquired with perfect success the form of art belonging to Caravaggio. The amazing facility of his powers of production gave rise to an extraordinary number of works. These cover the departments of sacred and profane history, mythology, allegory and genre. His works are distinguished by a skilful arrangement, good drawing and keeping, masterly handling and extraordinary power and clearness of effect of light. This latter quality is his prevailing characteristic. Two versions of the parable of the "Prodigal Son" (308-309) illustrate his versatility in handling the same subject. They are in the genre style and verge on the vulgar in treatment. His charming handling of light is well illustrated in his picture of the "Angel freeing St. Peter" (310) where all is dark save for the light which emanates from the angelic form. Attractive specimens of his mythological pictures are those of "Ceres" (311), who while seeking her daughter Proserpine, who has followed her husband Pluto into Hades, transforms into a lizard a boy who has derided her; and that of "Pero," the devoted daughter of Cimon, who, condemned to death by starvation, is saved by feeding from his daughter's breast (312).

In our collection we have two portraits, the handiwork of Bartholomaus van der Helst, who occupied the position of one of the best portrait painters of his time. Almost nothing is known of his life or his teachers, but his work strongly suggests the influence, if not the direct teaching of Franz Hals. Van der Helst's works are full of animated incident. His two pictures (315, 316) in the Pinakothek are both portraits, one of a man holding a glove in his left hand, and the other of a lady, clad in a black gown with a richly gold embroidered underdress and carrying an elaborately jewelled fan. Both portraits exhibit a warmth and a clearness of tone and a certain chiaroscuro which is very characteristic of this master.

The Dutch painter of the seventeenth century is not a difficult person to comprehend if we try to look at his work from his point of view. He is an observer, a student of what he observes and a consummate technician. He has an eye for the external and he gives little beyond the pictorial, with a smack of individual style in the expression of it. There are, however, many exceptions among the

Dutch painters, and the most famous exception of all was Rembrandt. There were few of the great truths of nature that escaped that Rembrandt eye, which we have all seen so many times, looking out at us from his own portraits. He saw truly when looking outward, but his eye was not fashioned for the outer view alone. It had a habit of reversing itself and looking within to read the thought of the painter's mind. The inner vision told of joy or sadness, love or sorrow, triumph or defeat. The mystery of existence, the burden of inequality, the problems of good and evil, all were there.

The personal thought and feeling of the man crept into all his work, all that he enjoyed and endured and suffered; all that he loved and believed in, and sympathized with, so swayed and dominated him that they became part of his art. Shut away from the world in a small northern country, and even there a solitary among his fellows, he probably did not realize that his joy and his sadness were, in different form, the joy and sadness of the whole world, and that in the end he would be accounted one of the great expositors of human passion.

We can trace him in his work step by step, year by year, and can feel his sympathetic feeling deepening and intensifying as he grows more wise. At first he has something of the gaiety of youth about him and his pictures take a happy joyous tone.

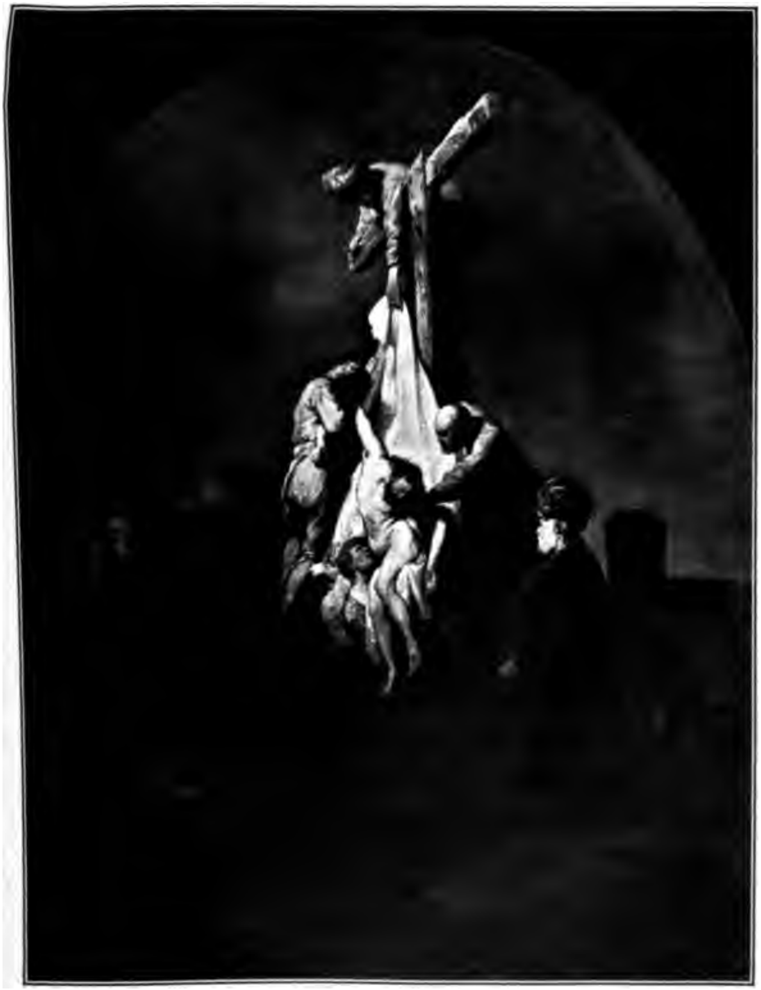
Chains, armour, jewelry, rich dresses, turbans, Oriental trappings, he dresses himself in these and paints himself with fine bearing and a charming dare-devil smile. He is fond of the physical and paints portraits of the hale type, like the "Gilder;" paints Europas and Proserpinas; paints sacred subjects, all with much seriousness but not with the depth and penetration of later years. Saskia is his wife and he is happy in painting her, now in one rich costume, now in another. In the portrait in the gallery at Cassel she is gorgeous in rich robes and plumed hat, with features frank, honest and very dignified; at Dresden she is seated on her artist husband's knee, smiling, while he holds aloft the glass in which he has just been drinking to her and to their happiness. This is his time for laughter; success is his, he is renowned and has many pupils, but still he never neglects, nor pauses in his study of humanity. The trend of his mind is towards pathos, he is interested in old men, beggars, Jews, the forlorn and the miserable.

A little later he was asked to paint the "Night Watch" as it is now called (it is in reality an "Afternoon Sortie of the Company of Franz Bannings Coqs"), a task at which he practically failed, there being little chance here for the play of emotional feeling across face or figure, little chance for a subjective nature to show itself. Besides his mind was too serious for the gay sortie of a shooting company. Saskia, his dearly loved Saskia, was dying. After her death misfortunes came thick upon him, but his art only deepened and saddened under the burden of increasing sorrow, neglect and poverty. In one year he painted his "Good Samaritan" and the "Supper at Emmaus" and in these we have the full expression of Rembrandt's emotional power.

The Pinakothek, in comparison with other galleries, makes rather a poor showing of Rembrandt's works. The large "Holy Family" (324) was probably the first picture which Rembrandt painted life size. He had a talent for small, delicate work which he kept up to the end of his life, but this could only satisfy one side of his nature, which demanded larger scope. One sees in this "Holy Family" that Rembrandt had not fully realized the laws which govern the painting of large pictures. The group does not fit very well into its space. One thing, however, shows him to be the great master and that is the picture of the Christ Child. This Child is one of the most beautiful that has ever been painted, and yet Rembrandt did not choose a charming model, but just an ordinary little red-haired human child, with nothing "sweet" or "exquisitely beautiful" about it. In place of the Christ Child of the Italian Renaissance, which was taken more or less from the antique cherub, Rembrandt depicts, in the Northern way, a little boy without any idealizing accessories. Herein is not only the value but also the beauty of the picture. The calm of sleep is beautifully reproduced and we note how safely and warmly the Child rests in the fur which seems to be one with him. Here, if anywhere, we see that there is no higher poetry than that which is absolutely true to nature. Rembrandt has shown this in the style of the detail painters, while developing into the broader school. He sees the Child and its wrappings as a whole, distinct from the figure of the Madonna, and he makes this still plainer by the careful way in which the Mother's hands are lying on the fur. The hands are worthy of special note, for while not beautiful, they are full of feeling. One holds the fur, while the other protects the feet of the Child so that they may not become uncovered.

A costume study, that of a grey bearded Turk (325), with a rich turban and gold embroidered mantle, claims our attention. It was painted in 1633 and shows marvellous force both in conception and execution, especially considering the simplicity of the subject. This combination of power and simplicity is characteristic of Rembrandt, who, as an independent and original genius, did not care to represent everyday subjects in an everyday manner. The sitters for his portraits are in no way different from those of his contemporaries but his wonderful power and delicate feeling made them things quite apart. Therefore this picture is far more than a mere study, it is the embodiment of a powerful Eastern potentate.

Two years later comes the "Sacrifice of Abraham" (332), of which he seems, and justly too, to have been proud, and which he permitted his pupils to copy. It is a remarkably fine Scriptural painting and shows the Patriarch in the act of sacrificing his only son, in obedience to the Divine command, being stayed by the hand of the angel, just as the sacrifice is about to be consummated. The task before Rembrandt was a most difficult one, particularly in the Baroque period, which would have been easily offended unless the inhuman spirit of human sacrifice was well marked. Rembrandt was a Baroque painter, and this period fancied, on the one hand, the idyllic and homelike, and on the other, pathos, the theatrical and the sensational. Thus there was the danger that Rembrandt would represent the old father either as too emotional or too violent, but he chose a way of depicting it which allowed him to show the unveiled horror of the sacrifice, and yet to add reconciling subjects from the Biblical story, so that the horror of the scene is resolved into an artistic harmony. The figure of



REMBRANDT. — DESCENT FROM THE CROSS.

Isaac is remarkable as a treatment of the nude, as may be seen by a comparison with the pictures of Gerard von Honthorst which hang in the same room.

The wonderful Passion cycle, painted for the Governor of the Netherlands, Prince Frederick Heinrich, between 1633 and 1639, and the "Adoration of the Shepherds," are among the gems of the Pinakothek. Rembrandt's development in this decade can best be studied in this series. He had to reckon with the same size and the same conditions while painting these pictures, but within these limits they are totally different, especially between the first of the series — the "Descent from the Cross" (326), and the "Adoration of the Shepherds" (331) added later. The former is indeed a magnificent work and can bear comparison — spite of its modest size — with the much larger work of Rubens in the Cathedral of Antwerp. The sudden light transition, for which Rembrandt is so famous, plays an important part in this picture, which shows five of Christ's devoted followers reverently removing his body from the Cross while the Virgin falls fainting into the arms of the Magdalen.

The "Elevation of the Cross" (327) is the next of the series, somewhat brighter in colour but in the same style. Behind the principal group is an Oriental on horseback and in the man who stands at the foot of the Cross in a blue doublet we see a portrait of Rembrandt himself. These pictures were painted in Amsterdam but have something of the character of Rembrandt's Leyden period, especially in the somewhat too round and plastic modelling of the figures.

Totally different is the "Ascension" (328) painted three years later. The colouring now is stronger and the whole surface freely and picturesquely filled, so that the picture appears larger though in reality the same size as the others. The darkness of the shadows is not so marked here but is softer, more balanced and brings harmony into the whole composition. The earlier heaviness has disappeared, everything is light, and Christ hovers, free and victorious, on the clouds borne by angels.

Rembrandt throws off the old style definitely in the two pictures painted in 1639, the "Burial" (330) and the "Resurrection of Christ" (329). The lighting here is more thoroughly consistent. In the "Descent from the Cross," painted only a few years before, the light is intended to throw up only the chief figures, certainly with great effect, but at the expense of truth. The light now is free and falls everywhere, with nothing in its way.

The culmination of the Munich series of Rembrandt paintings is the "Adoration of the Shepherds" (331). When Rembrandt painted this he had already painted some of his most famous works, among them the "Night Watch," but just about 1645 (our picture was painted in 1646), he seems to have been blessed with an almost overwhelming wave of genius. In this picture the fervour with which the shepherds accept and adore the Miracle, which they, as yet, so little comprehend, is most remarkable. This purity of feeling may be compared with the most noble works of Fra Angelico, yet with this greater poetic power there still remains a bold continuation of his specially picturesque achievements.

There is also in our collection a "Portrait of a Young Man" (345), which was formerly ascribed to Fabritius, but belongs to Rembrandt's early and most immature period.

The only portrait of the artist himself in the Pinakothek is probably not an original at all, but a copy by one of his pupils. It is dated 1654 and the signature is probably a forgery.

The most marvellous feature of Rembrandt's works is that he could venture into the most distant realms of fancy, or even of the fantastic, without ever losing touch with truth. One can never cease to wonder at his manner of treating space; he creates effects of depth which are perfectly amazing. One feels that the forms in his pictures are surrounded by some ethereal fluid. It apparently is not light but it imparts to the figures that dreamy physical life which, in spite of their realism, raises them into the realm of the purely artistic, which is only accessible to the imagination.

A modern theorist has recently told us, with a love of the sensational, that there was virtually no such painter as Rembrandt and that the majority of the paintings assigned to him were painted by his pupil Ferdinand Bol. The logic of the argument, if there be any, seems to be based on the fact that Rembrandt at times painted down to the level of Bol, but how about the reverse of the contention? Did Bol ever paint up to the level of Rembrandt?

The leader of a school is always held responsible for the works of his pupils; but it is not often that the pupils are credited with the works of the master. Bol is said to have been the first and best pupil in Rembrandt's house in Amsterdam and to have quite superseded his master in public favour at one time. This is no matter for wonder. The populace probably preferred a catching likeness, a white skin and a finished surface to a broader and stronger rendering, but a portrait by Rembrandt placed by one by Bol will quickly indicate which was the finer artist. A comparison of the modelling of the jaw, the cheek bones, the mouth, the eye, the hand; of the colours of flesh and dress, or the transparency of light and shadow, will prove that Bol never rose to the height of his master; he could not, he had neither the knowledge nor the skill of hand, and above all he had nothing like the mental grasp of Rembrandt. Bol was an excellent painter of the second class. He belongs to that rank because he had no great originality in either mind or method. He apparently did not believe in what he himself saw; he believed in Rembrandt's way of seeing. In his early pictures he modelled himself on Rembrandt, as may readily be seen by his portrait of Saskia, the latter's wife, in the Brussels Museum, in which he came very near his master. In the portraits of "Govert Flinck" (328) and "his Wife" (329), now known to have been painted by Bol, we have two likenesses which were long attributed to Rembrandt. There are also three other portraits painted by Bol in the same room.

One of the painters who was most strongly influenced by Rembrandt was Jan Livens of Leyden, whose sense of beauty was almost as high as that of his famous contemporary, though in depth of feeling, in power and warmth and in harmony of colour he in no way equalled him. On the other hand he was a famous draughtsman and in his portraits approached Van Dyck in style of lighting and in general composition. Two portraits of old men (335, 336) are warm in colour and charming in treatment. The latter is particularly distinguished by the beautiful painting of the hands.

Govert Flinck, whose inimitable genre pictures are well represented in the "Guard Room" (343) in which three soldiers are throwing dice at a table, while a fourth looks on at their play, was not only a pupil, but also a friend of Rembrandt. He painted the portrait of the latter, in return for which Rembrandt painted him and his wife. He was an artist of great talent and was among the scholars who most closely approached the manner of the great master, so much so that his pictures are often taken for those of Rembrandt.

A fine picture, that of the "Aged Tobias giving thanks for the Recovery of his Eyesight" and the return of his son, who had been guided by the Archangel Raphael through the heavenly realms (357), is the work of Jan Victoors, one of the numerous Dutch artists, whose life was, until recently, a puzzle to historians. His colour is uniform in tone, but his flesh, with its yellow-red tones, is not painted with the subtlety peculiar to Rembrandt, and by him imparted to a certain extent to his pupils.

Gerbrandt van der Eckhout inherited more fully than any of the others of Rembrandt's scholars the master's gift of composition and peculiar conception of Biblical subjects. Even in clearness of colour, power and warmth he occasionally approaches his great teacher. His picture "Christ teaching in the Temple" (348) is very reminiscent of Rembrandt in beauty of composition and glow of colouring. The charming little twelve year old lad expounding the law, while his astounded elders listen amazed at his wisdom, has all the naïve grace of childhood. Besides this we have two other unimportant Biblical pictures (349-350).

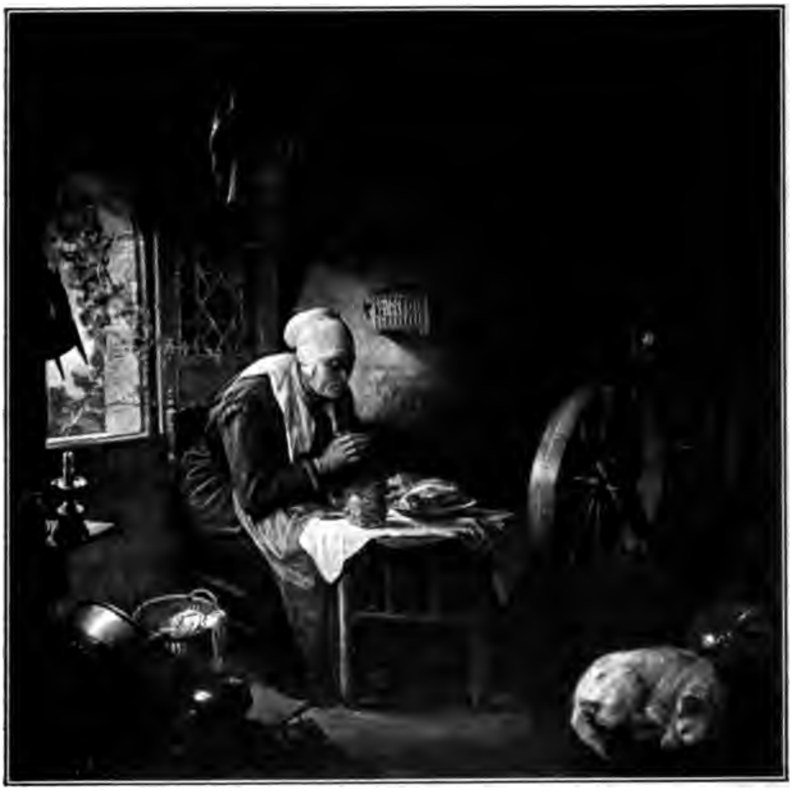
Also trained in Rembrandt's studio was Carel Fabritius, who painted some pictures of great merit in his short but active life, among them the "Portrait of a Young Man" (344) with brown curly hair, in a black cap, a red vest with a standing collar and a black coat, which picture is so well painted that it has been attributed to Rembrandt. Fabritius was the master of an artist who is only just now being recognized and restored to the honour he deserves, Jan van der Meer, of Haarlem, of whose landscapes our collection boasts two examples.

Another version of "Christ in the Temple" (353) between Scribes and Pharisees, is the work of Solomon Koninck, a pupil of David Coleyns, but an ardent follower of Rembrandt, though he possessed much less animation and was inferior in force and clearness of colouring to his great model.

Of the same school was Nicholaes Maes, whose genre pictures are so much admired and prized. His work possesses much naïveté and depth of feeling as well as admirable, even generally striking, lighting. Our pictures in the Pinakothek are of the class of work in which he least excelled, though sometimes his portraits show great mastery. One of them is that of a young man (363) with long blond hair, in a brown mantle, looking over his shoulder; and one that of a young lady (364), seated resting her arms on a green covered table on which stands a vase of flowers.

The Pinakothek collection can boast of sixteen small paintings (393-408) from the gifted brush of Gerard Dou of Leyden, a pupil of Rembrandt, whose talents developed themselves very early in life. He entered Rembrandt's school when only fifteen and in three years attained the position of an independent master. He devoted himself at first to portraiture, and, like his great model, made his own face frequently the subject of his paintings, as witness his own "Portrait" (397) standing in a pillared arcade, his right arm on a tapestry covered table and a stick in his left hand. To the right may be seen a view of the Haarlem Gate at Leyden, his birthplace.

Later he left this branch of painting and commenced treating scenes from the life of the lower and middle classes. He very rarely painted the upper classes, though we have one specimen, in which a lady of high degree (407) is seated at an



GERARD DOU. — THE SPINNER.

open window, before her toilet mirror, while her maid arranges her hair.

We have chosen for illustration as a fairly typical example of his usual style "The Spinner" (403).

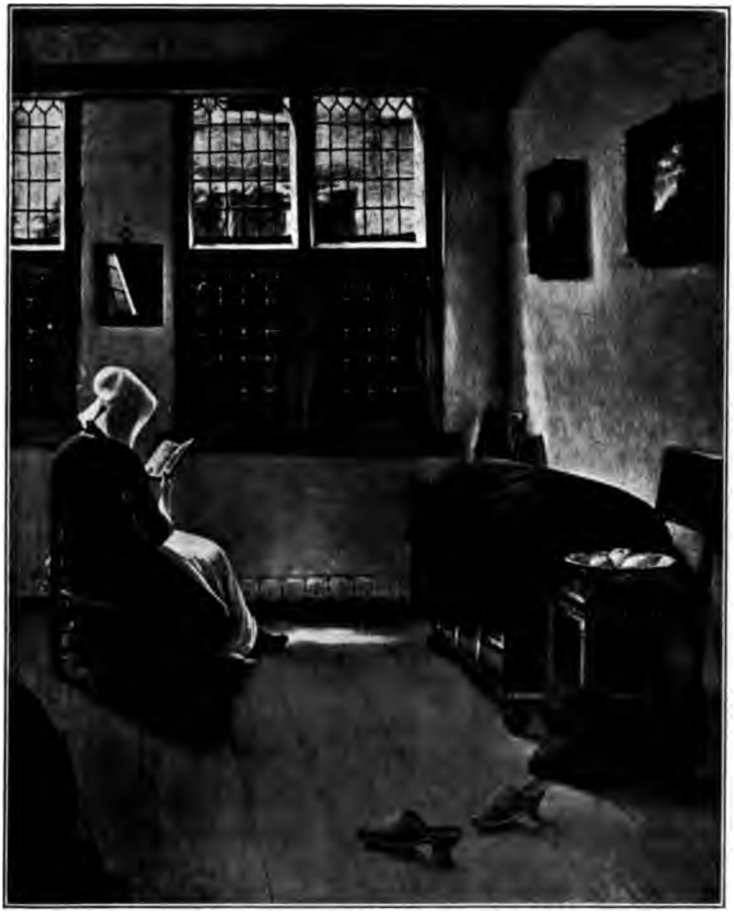
His pictures are usually of warm clear effect and marvellous finish. No other master has ever rendered candlelight pictures with more telling effect. Gerard Dou possessed to the full his master's feeling for the picturesque and for the most refined charms of chiaroscuro; for power and transparency of warm colour, and, combined with these qualities, a rare insight into nature with a marvellous distinctness of perception and an almost unexampled precision of hand.

Of the many pupils who followed in the footsteps of Gerard Dou the best was Franz van Mieris, who, like his master, developed his powers very early. In chiaroscuro and delicacy of execution he is not much inferior to his master. He treated very similar incidents, but in his preference for subjects taken from higher life, we see the influence of Metsu; and in a certain humour which obtains in some of his works, that of his friend Jan Steen. The pictures which Van Mieris painted are generally very small but executed with an extraordinary minuteness of finish.

The Pinakothek is quite rich in his works, possessing fifteen (409-423), many of which are exceedingly characteristic. The composition in them is attractive, the light but warm tones very clear and the handling of wonderful delicacy.

In the Spanish section of the Pinakothek under the name of Pereda hangs a " Portrait of an Officer " (1298) which is certainly not Spanish but Dutch, and extremely like a portrait in the Louvre by Gabriel Metsu. He was a Leyden painter, a pupil of Gerard Dou and closely related to that school of detail painters.

Metsu, from his paintings, for we know little of his life, seems to have been a combination of Terburg and Gerard Dou. In addition he was a strong admirer of Rembrandt, and absorbed much from the latter that was wise and profitable. He seems to have been somewhat uncertain of his aim in early life; but later he developed independently and showed a great deal of inventive power, more particularly in his treatment of the conventionalized interior group. He had that delicacy and charm which went towards the making of an art highly estimated and praised by so great a painter critic as Fromentin. He was particularly strong in his characterization by movements, actions and gestures, something he may have gotten from Rembrandt, though he applied it in his own way to his own people.



PIETER DE HOOCH. — INTERIOR OF A DUTCH LIVING ROOM.

The Pinakothek possesses a masterpiece of his painting, the "Bean Feast" (424), which represents a peasant interior in which the feast in honor of the Bean King is being celebrated. Seated in an easy chair is the King of the occasion emptying his drinking glass. Two women sit opposite to him at either end of a table, and in front is a little child in his small chair. Behind the table are a boy and a man with a fool's cap, and the sense of enjoyment and jollity pervades the whole atmosphere. The colour is made up of somewhat broken tones, but delicately blended, and the painting is broadly and freely executed.

There is also a small charming picture of a "Cook" (425) in a red and blue garment, looking out of a window in a kitchen, a half plucked chicken in his hand.

In the "Interior of a Dutch Living Room" (426) Pieter de Hooch, who belonged to the same school as Gerard Dou and Metsu, has given us a most beautiful, though exceedingly simple picture It represents only a woman, in the dress of the middle class, seated, reading in a book, her back towards the spectator. On the floor are to be seen her wooden shoes. The sun plays on the walls, gilding her footstool, a green covered coffer and a red leather chair. It is the epitome of homelike daintiness.

Much of the meagre information concerning

De Hooch is dubious, even the year of his birth being doubtful. In 1655, however, he became a member of the Painters' Guild in Delft, but left that city for either Haarlem or Amsterdam two years later. It is thought that he must have died soon after 1677, as that is the latest date borne by any of his pictures. De Hooch is one of the most charming of the Dutch masters. He delights in giving us glimpses of the cheerful and peaceful aspect of the domestic life of the times. One can linger for hours before his simple scenes with the greatest delight without tiring of them, and wonder what it is that gives so mysterious a charm to his works. Much of the secret of his fascination is due to his wonderful feeling for light and shade and to his refined sensitiveness for values.

Of the work of Franz Hals, the greatest painter of the Dutch school after Rembrandt, the Pinakothek possesses but one authenticated and one disputed picture. In Cabinet X (258a) is to be found a "Portrait of Wilhelm Croes," which belongs to Hals' best period. This portrait, which is more in the style of a sketch, brings the subject physically and mentally in front of us. This association of likeness and characterization is of the utmost importance in Hals' portraits. It is difficult to say which strikes us most, the individuality of the painter or that of the portrayed.

The large "Family Portrait" (359), in which the parents sit in an open hall, which gives a view of the park beyond, with two little boys on the left busying themselves with a drawing and one on the right playing with a dog, while three little girls amuse themselves with a basket of fruit, was long ascribed to Hals. It bears a certain resemblance to his work in composition and drawing, but it is on the whole of Flemish character, as witness the colouring, which is very different to that employed by Hals.

Franz Hals is one of the very few Dutch artists who cannot be thoroughly appreciated or studied outside of his native town. To really know him one must go to Haarlem, where in the Museum of the Town Hall he is represented by eight large canvases, varying in length from eight to thirteen feet, the figures of which are life sized. They are corporation and regent pictures, of which class of paintings Hals and Rembrandt have painted the finest examples, their works being not merely groups of portraits but actual pictures.

It is only within the last quarter of a century that Hals has received the recognition due to his genius. Unfortunately the records of his life are exceedingly meagre, but what we know of his history, from latest researches, shows him to us as a very different character from the mere sot that his former biographers have made of him. True, his habits were convivial and he took no thought for the morrow, but as he was a member of the Guild of Rhetoric and of the Guild of St. Luke, and received a pension in his old age from the town of Haarlem, it is safe to conclude that much that has been said about him by his detractors is untrue.

The Hals family occupied a place of distinction among the patrician families of Haarlem for two centuries before the birth of the artist, but owing to misfortunes consequent upon the War of Independence, his parents removed to Antwerp, where about the year 1580 Franz was born. His family returned to Haarlem, however, while he was a boy, and there he was educated and spent the most of his long and eventful career. He is supposed to have studied art before he left Haarlem, but it is known that in the latter place he worked under Karel van Mander in the beginning of the seventeenth century.

He was one of the first to lead the way in genre painting, and to be reckoned among the leaders who sought to break up the hitherto staid and serious forms and to introduce homely reality and easy comedy in his pictures. He is particularly happy in the delineation of mirth, in fact he has been called the master of the art of painting a laugh. The titles of many of his pictures to be found in the different galleries of Europe, such as "The Jester," "A Jolly Toper Sitting at a Table," "The Jolly Trio," "Laughing Women," "The Frolicsome Man," "Table Company," are sufficiently suggestive of the good humour which has earned for him the title of "Jolly Franz Hals."

A story is told of a visit which was paid to Hals by Van Dyck when the latter was twenty-two and Hals nineteen years his senior. As a pleasantry Van Dyck suppressed his name, giving himself out to be a wealthy stranger, who wished to sit for his portrait, but had only a couple of hours to spare. Hals completed the portrait in even a shorter time than that stipulated, to the feigned delight of his sitter, who said. "Surely painting is an easier thing than I thought. Let us change places and see what I can do." The exchange was made. Hals instantly saw that the person before him was no stranger to the brush, but he could not imagine who his guest might be. But when the second portrait was completed in still less time than the first, the mystery was solved. Rushing to his guest he clasped him in a fraternal embrace. "The man who can do that," he cried, "must be either Van Dyck or the Devil."

Franz Hals was obviously the model which the great Dutch school directly or indirectly followed and he thus assumes a significance in the history of art which has never been sufficiently acknowledged.

The best pupil of Hals in his genre style was Adrian Brouwer, who was born at Oudenaerde, though many contend that Haarlem was his birthplace. Like his master Hals, he has suffered much at the hands of his biographers, who have represented him as a drunkard and the companion of drunkards. Though recent research has not brought to light many facts concerning his life, still they serve to show that he was not quite so bad as the chroniclers of his life would have us believe. Brouwer studied under Hals at Haarlem, then worked at Amsterdam and subsequently at Antwerp, where he was received into the Guild of Painters and also into a society of artists known as the " Violets " three years later.

He was an extremely exact and accurate observer and a most thorough worker, and though the eighteen pictures of his which hang in the Pinakothek (which contains the best collection of his paintings extant) are mainly the same style of subject, i. e. drinking scenes, gambling in taverns, scrimmages, wounds being sewn up, and others of the same character, each piece is a novelty, almost a revelation. He never repeated himself because he had always a new idea and never painted from memory or in a cut and dried fashion.

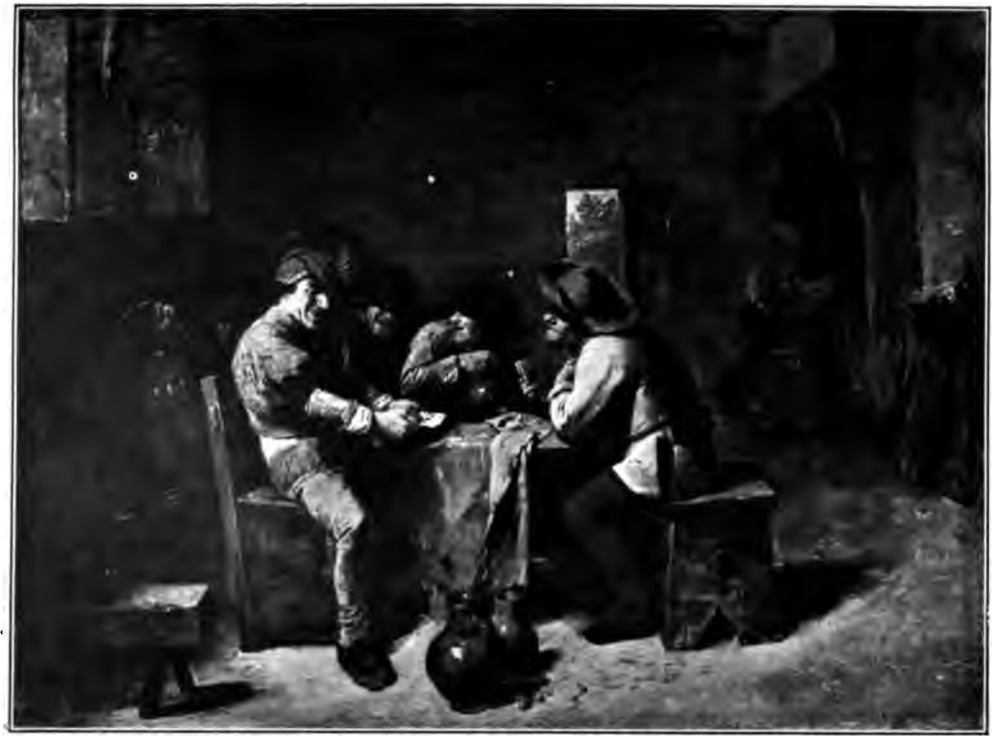
We know that he was for a time a state prisoner under the Spanish military rule, but at the same time he had his liberty as a painter, and while he probably drank many an unnecessary glass as he sat among the Spanish soldiers, as an artist he utilized this time of enforced inaction by conscientious study. The period in which Brouwer painted was fond of psychological hits and sharply defined representations. He was a contemporary of Molière and there was a certain relationship between them. He created these small works in which he depicted human joys and weaknesses in a manner most humourous. His satire was sharp but never ruthless and it never repels us.

We recognize Brouwer's merits best when we compare him with David Teniers, who undoubtedly imitated him, while remaining purely Belgian. The latter's colour is firm and enamel-like, whilst that of Brouwer is so full of artistic brilliance, warm and soft, that we can well understand the high esteem in which Rubens held the powers of this artist. Teniers could not resist trying to make Brouwer's subjects more refined, at least outwardly. His peasants have always quite new tools, the pots have never been used, the pans are burnished like mirrors, and the coats are carefully washed. This is not the case with Brouwer, who painted his drunkards, gamblers, soldiers, as they appear in their every-day guise, with no striving after effect.

One of the finest of his pictures in the Pinakothek is that of "Two Peasants Quarrelling" (889). They have just been sitting, quite on good terms, at an empty barrel head which has served them as a table. Anger has mastered them and one gives the other a blow on the head. You see the man that has been assaulted stagger, but the angry joy of the victor gives balance to the picture.

In another painting — and a very noted one — a "Village Barber" (885) is probing his patient's foot. Brouwer has reproduced the fear and irritation caused by the performance so perfectly that even the spectator feels as nervous as the patient. In the "Cheating at Cards" (879), of which the painting is so true to nature that it makes us feel the excitement of the moment, the subtlety of the artist can best be studied. The momentary action of the figures, each being individualized with singular accuracy, even to such a detail as complexion, is incomparable, and the execution is of extraordinary delicacy.

A "Party of Peasants at a Game of Cards" (888) is an example of the brightness and clearness of those cool tones in which Brouwer became the model of Teniers. All the rest of his pictures in the Pinakothek which represent the lower orders eating, drinking, gambling or fighting are so true and lifelike in character, that they lead to the belief



ADRIAN BROUWER. — A PARTY OF PEASANTS AT A GAME OF CARDS.

M40U

that this master must have painted them from scenes of his own actual experience.

Another very celebrated pupil of Franz Hals was Adrian van Ostade, who, though an earnest follower of his master, also devoted himself to a study of the pictures of Rembrandt, and to this study may be ascribed the warm and clear colouring which has led to his being called the " Rembrandt of genre painters." He differs from Brouwer in that the latter has a liking for the sharp and aggressive, while van Ostade depicted the idyllic. Instead of fights with a serious element in them, he paints scuffles, and is still fonder of peasants and old folks seated cozily over pots of beer and pipes in inns or gardens.

He was born in Haarlem in 1610 and continued to live there till he died in 1685. His father, who is said to have been a weaver, was of considerable standing in the community and had eight children, to whom he was able to give the advantages of good circumstances. Adrian was the third, and his brother and pupil Isaac, the youngest of the family. He entered the school of Franz Hals when that master was in the full vigour and practice of his art and while Adrian Brouwer was still studying under him. When his apprenticeship was finished he opened a workshop of his own in his native town, and here his brother and Jan Steen were among his pupils. In more than one picture he has given us a view of an artist's workshop of that time.

There is a note in Van Ostade's paintings nearly related to the philosophic science of life. We have an example of this in a little "Drinking Scene" (372) in a tavern, where a rather disreputable drinker is sitting in the foreground. There doesn't appear to be a whole garment on him; his toes peep out of his shoes and stockings, and yet he looks at the party, who are boisterously enjoying themselves with an equanimity bordering on contempt. There is much accurate observation in this misunderstood village genius. All Van Ostade's pictures in the Pinakothek are tuned to the same key, all happy, laughing, smoking, dancing, careless peasants, with the single exception of a "Fighting Scene" (371), where some country folks are quarrelling after a drinking bout; their wives are seen hastening to the assistance of their men folk, so there seems every likelihood that a general scrimmage will be the outcome.

Van Ostade's colouring is very different from Brouwer's. He liked a rich mixture of light tones and not seldom worked his colours up to a flower-like beauty. In his best period he bound his colours together with a rich golden tone for which his pictures are noted.

Of the comparatively rare works of his brother and pupil Isaac van Ostade, the Pinakothek possesses six examples, four of them scenes from peasant life, showing how closely he followed in the footsteps of his teacher, and two winter landscapes, with figures skating and sledging on a frozen canal.

Two excellent pictures indicative of the best period of Jan Steen can be observed and studied in our collection. They are a " Fight between Two Card Players " (391) in which one of them tries to defend himself from the sabre with which the other is attacking him. A third man and a woman attempt to hold the pugnacious scuffler back, and in the entrance to the doorway stands a drunken native of the place with his beer-glass and pipe. The other is that of a " Doctor Visiting a Sick Woman " (392), whose weakness, apparently, could better be cured by the presence of her lover than by any other medicine.

Steen resembled Brouwer in some ways, in others he was totally different. The fertility of Dutch art in the seventeenth century is indicated by nothing so clearly as by the fact that while all these artists, such as Hendrik Potuyl, Cornelis Bega, Hendrik Sorgh, Quiryn Brekelenkam and many others (from whom we have many paintings, mostly of interiors of taverns and tavern life), worked in the same field, they developed along quite different lines, and so, though the subjects which they treated were those which pertained mainly to the labouring classes, in their work or at their amusements, there is never any monotony in their portrayal of these scenes.

Steen was fond of depicting scenes of lower and middle class life, but his characterization, while equally clear, had much more charm than that of Brouwer. His choice of subjects was very varied. He was not a specialist but depicted the fashionable world with the same verve as the doings in a low public house. He showed much skill in painting religious subjects and great charm in his genre pictures. Taken all round he was a laughing philosopher, whose quick eye caught the humourous side of every event and situation. When he saw the charming and the beautiful he had real joy in depicting it, when he beheld anything coarse he was in nowise disconcerted thereby, but pointed out smilingly the useless and not the objectionable side of vice.

More picturesque if not so intellectual was Gerard Ter-Borch, who also belonged to the Haarlem school. His "Boy with the Dog" (389) is one of the most famous of the Dutch genre paintings. There is great charm in the gray colouring so full of tone and also a wonderful kind of balance in the arrangement of the picture. Another altogether striking painting is that of a "Soldier Bringing a

Letter to a Lady" (388), which, in the presence of her maid, she seems to hesitate to receive. Ter-Borch was also noted as a painter of portraits, which he generally painted full length but of very small size, and usually he depicted his sitters in black against an olive coloured background. Of this class of his work we have two examples in his portraits of a man and a woman (389 a, b), the latter holding the inevitable fan.

Our collection contains some excellent works (1398-1402) painted by Caspar Netscher, born at Heidelberg, a pupil of Ter-Borch and a follower, as well, of the style of Metsu. If somewhat inferior to the former in refinement of keeping and to the latter in touch of spirit, he equals them both in tasteful arrangement and the elegance of his figures and surpasses them in sense of beauty of form. He especially understood how to depict the charms of childhood.

One of the finest of the painters who formed himself upon the model of Netscher and Van Mieris, was Eglon Henri van der Neer, who was appointed court painter to Philip II of Spain in 1687. His favourite and most successful subjects were elegantly attired ladies, engaged in some domestic avocation, and perhaps the finest of these is that of a "Lady in White Satin" (435), tuning her lute, a picture unusually large for him, taken in full light and very warm and harmonious. The fine taste which pervades all the details of his compositions, his feeling for harmony and the melting delicacy of his execution, entitle this artist to rank with the masters he chose for models.

In the Pinakothek collection is the best opportunity of studying the works of Adrian van der Werff, born 1659, died 1722, who at this epoch stood quite alone in the school of Dutch painting. While others devoted themselves to a healthy, natural, realistic tendency and developed it in various directions with pleasing and original results, he, on the contrary, adhered to the pursuit of the ideal. He presents us, therefore, with mythological or Biblical subjects conceived with the utmost beauty and elegance of form, and executed with that wonderfully finished smoothness of touch which he learned from his master Eglon van der Neer. From him, too, he acquired a power of realistic conception, and various works by him executed in this feeling show happy invention, animation and truth. His pictures were so much in demand that he found it impossible to fill all the commissions he received. His greatest patron was Elector Johann Wilhelm of the Palatinate, which will explain how, through the acquisition of the Düsseldorf Gallery, our collection came to be so rich in his paintings.

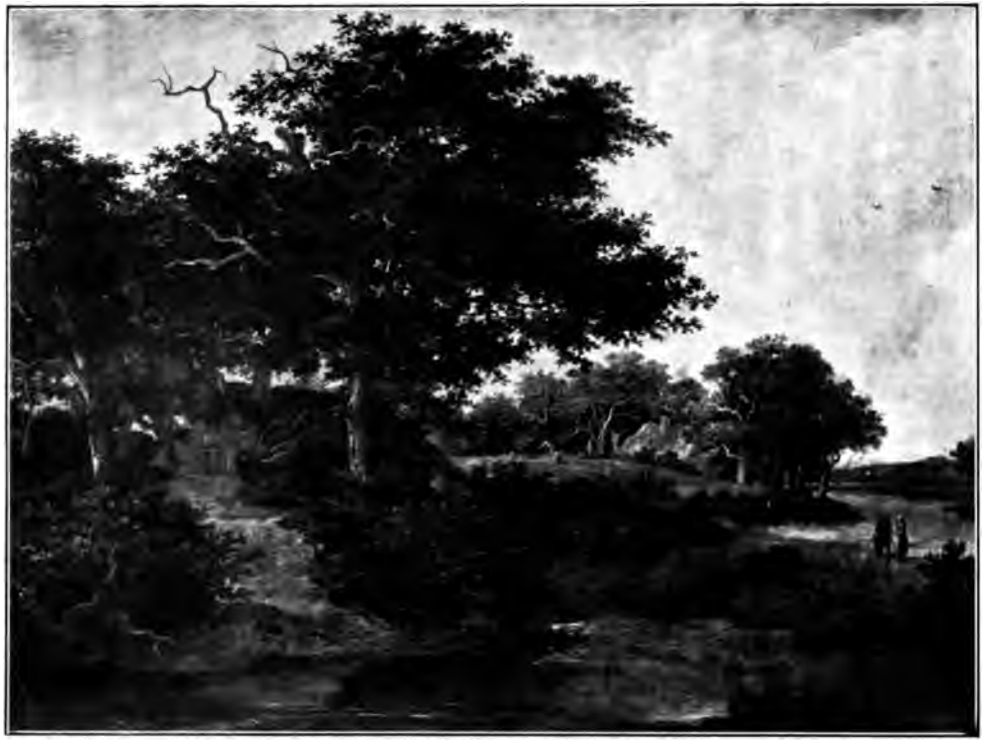
A specimen of the union of almost absence of feeling with rare perfection of technical execution is a representation, in which the Elector Johann Wilhelm and his consort are seen surrounded by allegorical figures of the Arts (465). An "Ecce Homo" (439), painted in the year 1698, is one of his greatest compositions. Here the ivory tone of the flesh of Christ is particularly beautiful and the shadows and ground more than usually dark. There is also a celebrated series of fifteen pictures, scenes from the life of Christ, from his Birth to the Ascension, which are for the greater part dark in general effect, if we except that of the Adoration of the Shepherds, in which we se that he was capable of a warm and clear light effect (448-450, 452-463).

Dutch painting was so thoroughly national that it produced little but pictures of native life and portraits of Dutch worthies. In landscape only have the Dutch gone beyond the limits of purely national art. This branch of painting developed later than any other. It cannot be asserted that it is more difficult to paint a good landscape than good figures, but the history of art shows us, in no uncertain terms, that figures came first, landscape later, and thus the Dutch landscape of the seventeenth century, though great pains were bestowed upon it, was not always upon a level with figure painting.

Quite apart from the fact that landscape painting only came into its own in the nineteenth century, some of the old Dutch masters prepared for the great development of our age. Unluckily we cannot follow this process of evolution in the Pinakothek. The earliest stage is best represented by three small examples of paintings by Jan van Goyen (535-537). Two are entered under his name, the third is marked "Goyen." The two signed pictures are characteristic of the artist's most mature period, but the finest of his works in the Pinakothek is one wrongly ascribed to Cuyp (475). It is rare indeed to find among the older masters such breadth of vision and such rich, noble colouring.

Nearly related to the style of Goyen is that of Solomon van Ruisdael, of whose works we have four in the Pinakothek collection. One is "Canal View" from a wooded shore (540), another a scene of a shoreway at the mouth of a river (541), while two others are a Dutch landscape with a charming river view on the banks of which may be seen the peasant houses shaded by trees, with animals peacefully grazing, and another landscape showing a water tower. The drawing recalls the graceful Dutch etchings, and the whole pictures, with their delicacy of colouring, are wrought into harmony by a soft brown tone shading into green.

Of the more mature Dutch landscape painting the greatest masters were Meindert Hobbema and



MEINDERT HOBBEMA. — LANDSCAPE.

U OF M

Jacob van Ruisdael. By the former, whose works were little known or appreciated until about a century after his death and of the details of whose life we know comparatively nothing, our collection possesses only one little picture, a "Landscape" (570), the authenticity of which has been disputed. Hobbema is said to have been the pupil of Solomon van Ruisdael, though most authorities agree that he studied under the latter's nephew, Jacob van Ruisdael, whose friendship and advice he enjoyed, as he was his junior by a few years only, and as might naturally be expected, his works bear a certain affinity to those of his famous contemporary. He is known to have resided in Amsterdam, where he married, his friend Jacob van Ruisdael being his witness, but he had not the elements which make for success, as he died in poverty and obscurity, his last lodging place being in the Roosgraft, the street in which Rembrandt had died, just as poor, forty years previous.

Jacob van Ruisdael, although but a few years younger than his uncle Solomon, represents a much more advanced style. He, too, draws admirably, but colour was the chief thing to him. His pictures are composed of bright tones which must have been perfectly glorious when they were fresh. The works of van Ruisdael are generally, it is true, looked upon as the work of a melancholy man pursued by bad luck, a contention of which we have not the slightest proof as a matter of fact. They are as typical of the splendid Baroque style as landscapes can be. Simple enjoyment of nature's moods was not the metier of this artist, who, except in his very early period, did not care to portray nature exactly as she is. He preferred a more complicated style and vigorous life in his landscapes, while his later pictures savour to us of the pathetic. They have become much darker with time, and appeal to us more through the great contrasts of the massed effect and his handling of light and shade, even than through their delicate, wonderfully executed structure.

Van Ruisdael is one of the artists who must be studied in detail. Compare his " Waterfall " (547) with a similar picture by Allart van Everdingen in the same room. How clear and full of meaning Van Ruisdael's work appears when contrasted with Van Everdingen's weaker, almost superficial style. As a Baroque painter Van Ruisdael's compositions are full of diagonal lines which are very effective in the structure of his landscapes.

The founders of the French Impressionist school were great admirers of Van Ruisdael and regarded him as their forerunner, chiefly on account of his style of drawing and his strong lights with small patches of colour. The more modern of this school, on the other hand, who lay the greatest weight on the accurate reproduction of the characteristic peculiarity of a place under certain conditions, in certain lights, find his compositions almost artificial. At the same time, his smaller works, like the "Thunderstorm Scene" (545) or the "Path at the Sand Hills" (548), are among the best productions of the Dutch landscape painters.

Two large sized pictures, the works of Jan Wynants, a "Morning (579) and an Evening landscape" (580), show clearly the object with which the pictures of this period were painted, that of adorning cozy rooms. They are typical show pictures of the Baroque style, though treated with an exactitude characteristic of the Dutch school of painting, as are his other landscapes of which the Pinakothek possesses five. But it is astonishing to see the difference in the atmosphere of the two pictures, in spite of the similarity of treatment. How clear the morning, how softly blended the evening light.

The animal painters of Holland cannot be treated separately from the landscape artists, as they were invariably as skilled in the one branch of their work as the other. As an instance of this versatility we may cite Adrian van der Velde, of whose works our collection contains five excellent specimens, the best being his "Herd of Cattle" (491), a very harmonious composition full of rich tones; and an "Idyllic Landscape" (489) which shows a shepherdess bathing her feet and listening to the flute playing of an Arcadian shepherd who leans against an ancient column.

A saddled horse (473) held by the bridle is the work of Peter Cornelis Verbeck, a pupil of Wouverman and a skilful animal and landscape painter. His colour is forcible but somewhat heavy, his execution careful but in tone rather dry.

His master, Philip Wouverman of Haarlem, born 1619, died 1668, was at first the pupil of his father, Paul Joosten Wouverman, and later of Jan Wynants, from whom he acquired an admirable manner of treating the landscape portions of his pictures. Horses play a very important part in his compositions, in fact he almost invariably introduces a white horse for the chief mass of light. Occasionally he painted landscapes and sea coasts. His paintings evince a delicate feeling for the picturesque, his figures and animals being splendidly drawn and full of animation; his general feeling is singularly tender and his touch unites great finish with equal delicacy and spirit. When we consider the amazing number of his works — they have been estimated at nearly eight hundred and all produced in the course of a comparatively short time — we feel that he must not only have exercised great industry, but also great rapidity of execution. Our collection contains nineteen of his compositions (496-514) of rare harmony and clearness.

A painter who was much influenced by Wouverman was Johann Lingelbach, who spent some time in Italy where he made some very careful studies. On his return to his native country he studied at Amsterdam. His colouring is characterized by a cool and often delicate silvery tone which at times degenerates into coldness and want of harmony. The only picture of his which hangs in the Pinakothek is "Haymaking" (1,403).

The most noted Dutch animal painter was Paulus Potter, of whose works this collection possesses one early and not very characteristic canvas, a "Landscape with Reposing Cattle" (471), and a very small but extremely clear and beautiful landscape (472). His career was of very short duration, but the number of works he executed, and the zeal and untiring energy with which he laboured, were extraordinary. He was born at Enkhuyzen, a fishing village on the Zuyder Zee, and studied art under his father, an obscure landscape painter, yet such was the precocity of his talents that at fourteen years of age he executed a charming etching and from that time forth he produced work upon work, until Death carried him away at the untimely age of twenty-nine. He lived the earlier part of his life with his father at Amsterdam, but at the age of twenty-one he went to Delft, where during the two years he resided there he painted many of his famous pictures, among them the one with which his name is always associated, the celebrated "Young Bull," now in the Museum at The Hague. Later he took up his residence at the latter place, where he joined the Painters' Guild and rose to fame and princely patronage. He married and then returned to Amsterdam at the instance of one of his chief patrons, the Burgomaster Tulp. Here, his health failed rapidly and he died of consumption superinduced by overwork. Of the masters who have strived pre-eminently after truth, he is, beyond all question, one of the greatest that ever lived. In order to succeed in this aim, he acquired a correctness of drawing, a kind of modelling which imparts a most plastic effect to his animals, and extraordinary execution of detail and a truth of colouring which all harmonize astonishingly.

A very beautiful landscape, one of profound pastoral peace under a warm summer sky, with light clouds heaped up against the blue and a yellow light flooding the foreground (475), is by Albert Cuyp of Dordrecht, one of the finest cattle painters of the Dutch school. There is no action in the scene; no dramatic incident to break the spell. All is rest; and the great charm of the picture undoubtedly lies in the soft light that pervades and tinges everything with summer warmth. No other painter, with the exception of Claude, has so well understood how to represent the cool freshness of morning, the bright but misty light of a hot noon, or the warm glow of a clear sunset, in every possible gradation, from the utmost force in the foreground to the tenderest tones of the distance. The effect of his pictures is further enhanced by the skill with which he availed himself of the aid of contrasts; as, for example, the rich dark colours of his reposing cattle as seen against the bright sky.

There is also a portrait by him of a "Young Officer" with a plumed hat, brown riding jacket and high riding boots, standing near his saddled steed (474), but this is by no means as fine a painting as the landscape mentioned above. For portraits Cuyp seems to have had no special aptitude, but speaking of his landscapes Fromentin says: "No one could go further in the art of painting light, of rendering the restful and pleasing sensations with which a warm atmosphere envelopes and penetrates one."

Of the painters who represented dead animals the size of life, our gallery is particularly rich in the works of Jan Weenix, a pupil of his father, Jan Baptist Weenix, who has also contributed one work to the Pinakothek collection. The fame of

Jan Weenix is especially based on his dead hares, which, both as to form and colour, and the representation of every hair in their skins, are specimens of the most masterly execution. He painted many of these pictures for Elector Johann Wilhelm of the Palatinate, which are now in our gallery. The finest of these pictures represents in the foreground a noble stag, two hares, a wolf and a wild boar, all dead, with a boar hunt in the distance (644), and is admirable for its cool harmony, as well as for the truthfulness of its accessories, and for the greatest possible completeness, combined with breadth of treatment. We have also pictures of his inimitable dead hares, and a dead peacock and other birds, which for arrangement, power, harmony, clearness and truth, exhibit the master in full perfection.

There is also a masterpiece by the scarcely less famous sea painter, Jan van der Capelle, depicting a " Dutch Canal " with large and small boats (611). His favourite subject was a quiet sea, and generally under the aspect of clear weather, with warm lighting, so that objects are clearly reflected in the water.

There is also a " Thunderstorm at Sea " (612), the work of Willem van der Velde, whose paintings are rarely to be found. He was undoubtedly the greatest marine painter of the Dutch school. This picture of the gathering tempest is exceedingly realistic. It is brilliantly lighted and of great delicacy of tone, but the foreground has darkened somewhat. As a beautiful contrast to this we have a picture of a "Quiet Sea" (613), in the centre of the middle distance of which is a frigate, and in the foreground smaller vessels. The fine silvery tone in which the whole is kept finds a sufficient counterbalance of colour in the yellowish, sunlighted clouds, and in the brownish vessels and their sails. Nothing can be more exquisite than the tender reflection of all these objects in the water.

CHAPTER IV

THE FLEMISH SCHOOL

THE second " Golden Age " of painting was not vouchsafed to all countries, hitherto distinguished for their achievements in painting. Italy, indeed, held her own, but Germany fell into the shade. Belgium and Holland received a wonderful impetus and Spain produced masterpieces of the very highest order. In the Netherlands we must distinguish between the Northern and the Southern provinces, between the Belgian towns where the French and Romanesque element prevailed, and the Dutch communities where the Germanic influence played an important part. It is easy to understand why Belgium became artistically important before Holland. Flanders and Brabant were always in close touch with Romanesque culture, and as it was this culture that struck the decisive key in the century which saw the Renaissance Belgian art developed more quickly than that of Holland, whose relations to antique and Renaissance culture were more superficial. This also explains the fact that the connections with sixteenth century art are so apparent. Belgian colouring has much the coldness and flowery decoration of old times. It lacks any kind of warmth and makes the decorative side the prominent one. These Flemish painters had, moreover, other tasks set them than their Dutch neighbours. They had to adorn the ornate churches of the Jesuits and the palaces of the rich, so that even had their natural talent not leant towards splendour, they would have had to turn it in that direction.

Of the many artists who represented the transition from the older art to that of the seventeenth century the most important was the Brueghel family, of which the head was Pieter Brueghel the Elder, called " Peasant Brueghel," from the fact that he was the first to apply himself to a serious study of the peasant life which he made the chief subject of his art. He also painted Biblical subjects which he conceived in a realistic and genrelike manner. His mode of viewing his peasant scenes was always clever but coarse, and sometimes even vulgar. Unfortunately we have no example of his works in our collection, but there hangs in the Pinakothek one small canvas, the work of his eldest son, Pieter the Younger, known as " Hell Brueghel," from the nature of his general subjects. Our picture is a departure from his usual liking, being a " Village

Kermesse" (679), a small canvas filled with dancing, singing and playing villagers.

We have a number of subtle, beautiful landscapes and excellent genre pieces by Jan Brueghel — the so-called "Velvet Brueghel." He was a painter of such splendid parts that Rubens deemed him worthy of being associated with him. Rubens ever attached himself to the finest of his immediate predecessors and his contemporaries, which accounts for his connection with Jan Brueghel. The Pinakothek is exceedingly rich in his works, having no fewer than twenty-six, in all his periods and in every style for which he is famed. His versatility is displayed by the diversity of his subjects, which vary from "John the Baptist" preaching to the multitude in the wilderness (680) and his "Crucifixion" (681) to his "Fish Market on a Harbour" (684) and his forest scenes with knights, peasants, etc. A study of these paintings will soon explain why Rubens considered Brueghel worthy of working for and with him.

There was a split in the Netherland school of painting in the second half of the sixteenth century. One side worked on a large scale and in the most classical and academic style. These were the Romanesque painters. The others, who did not wholly escape the fashionable craze for the antique, preferred small, clearly drawn pictures in the national style for the distinguished patrons who loved to include such delicate work in their collections, and this school helped to preserve the national art. The old Netherland school resembled at this transition period a plant in winter and took up as little room as possible, but just as a plant in winter is only apparently lifeless, whilst the most complicated processes of nature are taking place within, so it was with the old Netherland school. These years of apparent standing still saw it pass through a process of transformation for which we have to thank landscape painters like Brueghel, Mompers, Bril, Valkenbergh, etc.

A great personality, and a period which demanded the fulfilment of great tasks, alone were necessary for the plant to burst into bloom. The painter was Peter Paul Rubens, born in 1577 and the pupil, first of the Antwerp landscape painter Verhaegt, then of the historical painter Adam van Noort and later still of Otho van Veen. From 1600 to 1608 he lived in Italy, probably in Mantua and afterwards in Venice, Rome and Genoa. He also lived in Spain, in England and in Paris, and died in the city of Antwerp.

Rubens, contrary to the general opinion of the early works of the great master, formed his style at the beginning of his career. It is curious to note that at a period when his technique is still faulty and his colouring far too heavy, he had already found the way his feet were to tread for his whole life. Even as a novice he was the real Rubens and this fact makes it very difficult to place the dates of his pictures. His "Dying Seneca" (724) and the "Martyrdom of St. Lawrence" (726) are undoubtedly early works. In the "Seneca" he kept to an antique model as was then usual, but it is characteristic that at the same time he treated his subject in other important points quite differently from the prevailing custom. Even after 1600 many artists sought salvation in a slavish imitation of the antique — the more a figure resembled a statue the better it was held to be. Rubens took a stand opposed to this view; both in his writings and in his pictures he lays down the principle that a painting must be indebted for its effect only to its pictorial qualities, and that it is a very doubtful form of praise to consider a picture as if it were a statue. Thus "Seneca" as a subject is taken from the antique but it is treated as a *painting*. Rubens recognized the problem his art had before it but had not yet mastered the light fresh colouring of his more mature years. The "Seneca" is heavy, brown in colouring and lacking in clarity. On the other hand he shows already here the delicate poetic atmosphere for which he was noted.

He evinced a special preference for mythological subjects when he was quite young, and of this style of picture we have a glorious example in the " Two Satyrs " (743), of whom one has a heavy bunch of grapes in his hand, while the other drinks their sweet juice out of a shell-like vessel, a picture painted probably more nearly the time of the " Seneca " than any other of his works in the Pinakothek. The Munich masterpiece of his earlier works is the famous " Honeysuckle Arbour " (782), painted in 1609. In 1608 Rubens returned from Italy where he had for eight years been court painter to the court of Mantua; soon after his return he married Isabella Brandt, and our picture represents him with his charming young bride, seated hand in hand in an arbour of honeysuckles. The arbour is almost purely Flemish; the heads, with their lack of motion and the greenish shadows, show a marked resemblance to the work of Adrian Key. The extraordinary careful and sharp drawing and the richly carried out accessories show his transition from the Flemish school to that of Caravaggio. But we note here that Rubens, though now considered the best painter in Antwerp, still considered himself bound to carry out his work with the utmost care. It is the work of a man who has created a style of his own — the hall mark of genius.

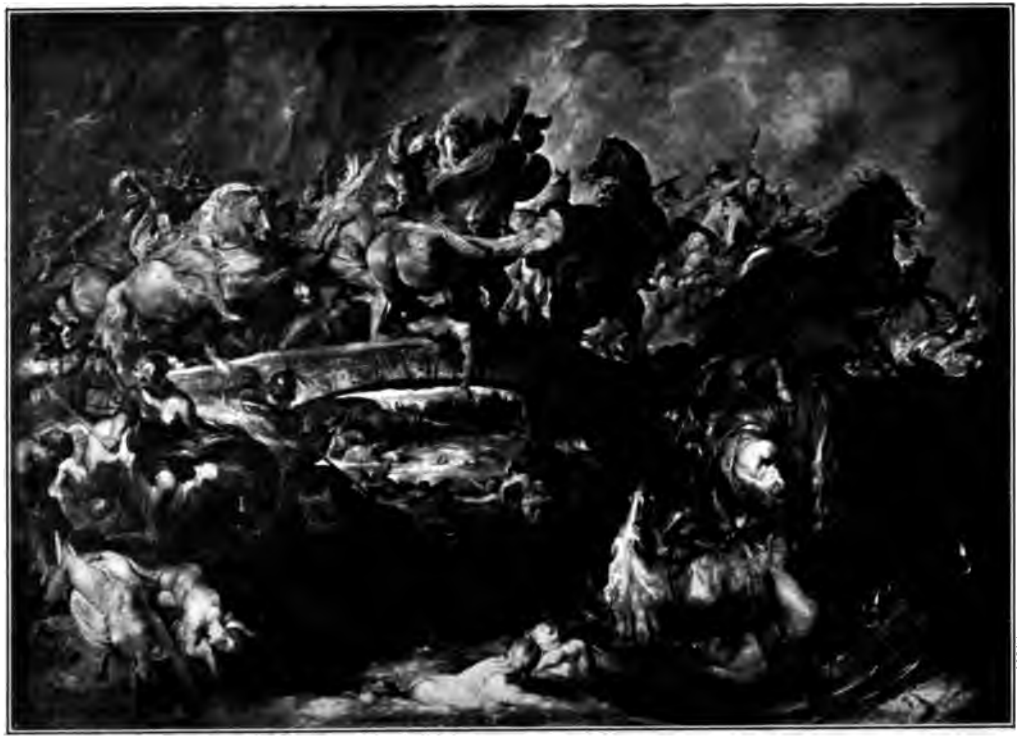
The technique and even the colouring, for Rubens as a young man did not understand the brilliant, forceful colouring for which his later works are so famed, are so unlike his later productions that the picture has been said by some critics to be the work of another artist and not by Rubens at all. Colouring is the most difficult and mysterious element in the technique of painting, and we constantly see works by great masters of immense importance as to mental conception, choice of type and splendid treatment of form and drawing but undeveloped in colouring. This was the case with Rubens' early work and therefore in the double portrait he passed by the opportunities afforded by the fine subject. A young couple seated in a honeysuckle arbour! what an opportunity for the play of light and brilliance! Rubens was here content merely to indicate the situation by means of blossoms and branches, without showing us the arbour and the gardens beyond. The blossoms are ornamental and frame the subject, but play no part in the composition of the picture. They bear much the same relation to the flowers in Rubens' later pictures as do the ornaments of Holbein's "Kaisheim altar" to those on the wings of the "St. Sebastian" altarpiece.

It is interesting to compare the "Honeysuckle Arbour" with the famous picture which portrays Rubens in the garden with his second wife, Helena

Fourment (798). This picture belongs to his most matured period and represents him strolling in his beautiful garden with his wife, but this time he does not miss the opportunities afforded by his subject. While the "Honeysuckle Arbour" shows Rubens more as a Flemish painter, he did not, nevertheless, remain uninfluenced by his long stay in Italy. He was not Italianized nor had he adopted anything merely superficial, but he had absorbed much of what the South could teach, as we see in the series of the "Last Judgment," painted between 1615 and 1617, composed of the representation of Christ in glory, surrounded by the Virgin and the Saints, judging between the saved and the damned. Below is the group of the archangel triumphing over Satan (735). The "Combat between the Archangel Michael and the seven-headed Devil" (736) illustrates what may be termed Rubens' fantastic dramatic side, it is so wonderfully full of dramatic action, as is also his small "Last Judgment" (738), which serves to show how distinctly and poetically the mind of Rubens conceived the peculiar circumstances of his subject, and has carried it out with a rapidity of action in which he stands alone. The execution is in powerful but subdued tones.

The great altar fresco of Michelangelo in the Sistine Chapel made a deep impression on the Flemrich merchant with a fine feeling for art, and a most discriminating collector. The picture is typically Rubens both as to conception and treatment, the defeat of the Amazons being entirely unembellished. In accordance with the feeling of the Baroque period, the irresistibly overwhelming force of masculine strength is glorified by making the heroic women go absolutely to destruction. Lances pierce their beautiful bodies, the sword decapitates fair heads and with ruthless hands they are dragged by trailing garments from their horses and trampled under iron hoofs. The last hope of salvation is in the leap into the treacherous stream, which has carried away so many of the corpses of their companions. Rubens has ruthlessly depicted the defeat of the brave troop of dauntless women, but with chivalry and artistic taste, he has, at the same time, celebrated the heroism and youthful beauty of the Amazons. In the colouring of the picture his Italian experiences are plainly expressed. We see by this painting that he must certainly have availed himself of the study of the Gonzaga cyclus of Tintoretto, now at Schleissheim, for this series was then in the palace of the Duke of Mantua, for whom it was painted.

The date of the painting of the "Betrayal of Samson" (744) cannot be very definitely fixed, for while the style of the picture points to Rubens'



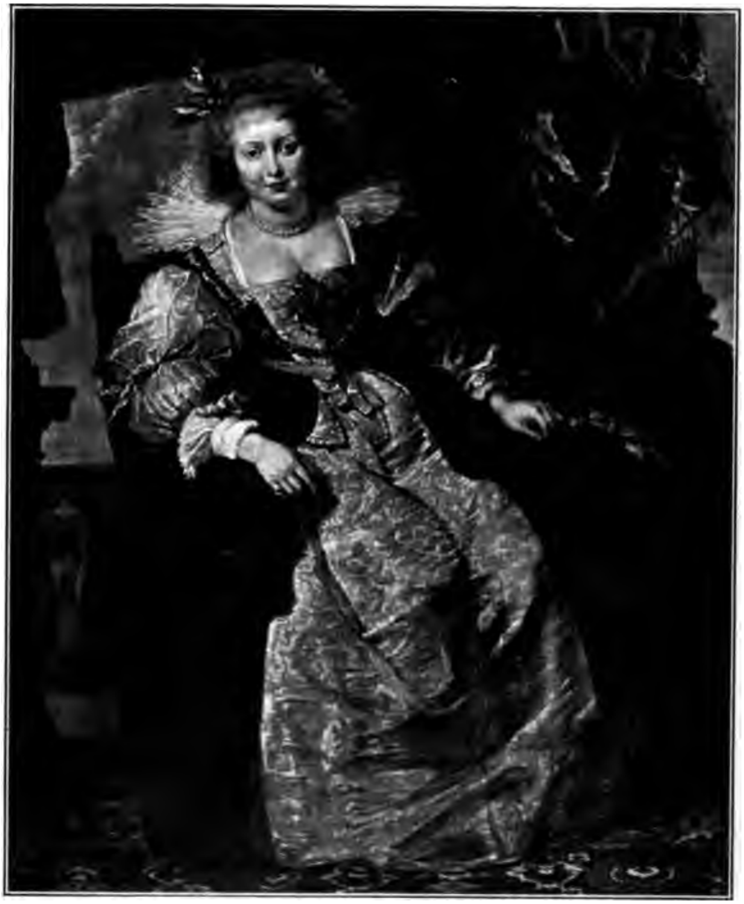
RUBENS. — BATTLE OF THE AMAZONS.

early period, the colouring is that of his more mature years. Ruthless in the sense of the austere style of the older period is the contrast of the heroic man to the woman who frankly and without sign of pity revels in her deception. Old, too, is the simplicity of his treatment of form, which in Delilah is almost purely classic and in Samson shows a certain fulness and power of muscle due to the would-be antique taste of the day. In Delilah the type of woman for which Rubens is specially known and noted is already apparent. White, abundant flesh always attracted him, though he treated it for a long time firmly and severely. With the Delilah this severity ceases.

In December, 1630, Rubens married Helena Fourment, then considered the most beautiful woman in Belgium. She fulfilled the ideal of female beauty which her husband had formed early in life, and it is astonishing to find her type in his pictures before she was born. With his second marriage began a new era in his creative power. Now he became just what he was destined to be, and his finest and most mature work was accomplished in the all too short space of the ten years which he was destined to spend with Helena Fourment. Nothing could be more charming than the portrait the fond husband painted of his second bride with her wedding flowers in her fair hair (794). He has managed with great delicacy to convey what was childish in her and yet at the same time to show us the maturity of her already well developed figure. The picture was conceived and painted with great love and attains therefore a height rare even with Rubens.

Helena was Rubens' favourite model and we have a later portrait of her in black with a white feather in her hat, in the act of drawing on her glove (795); and a still later, and the most famous portrait of her, seated under a portico, arrayed in a violet and green gown, with her little naked son on her knees — the incarnation of sunny domestic happiness (797). The original was only a three-quarter length picture, very much in the style of the Madonnas of the fourteenth century, but later Rubens made it, by his extraordinarily tasteful additions, into a show picture of the Baroque style.

The picture known as the " Walk in the Garden " (798) shows the master wandering with his wife in the garden pavilion of their country home. Their little son as a red clad page, and a large dog, follow them, as do also some charming peacocks. Rubens is not satisfied this time to make the situation clear to our mind's eye by means of a few blossoms and branches, as in the " Honeysuckle Arbour," but shows the large garden in all its beauty. The figures here are not the main object



RUBENS. — HELENA FOURMENT.

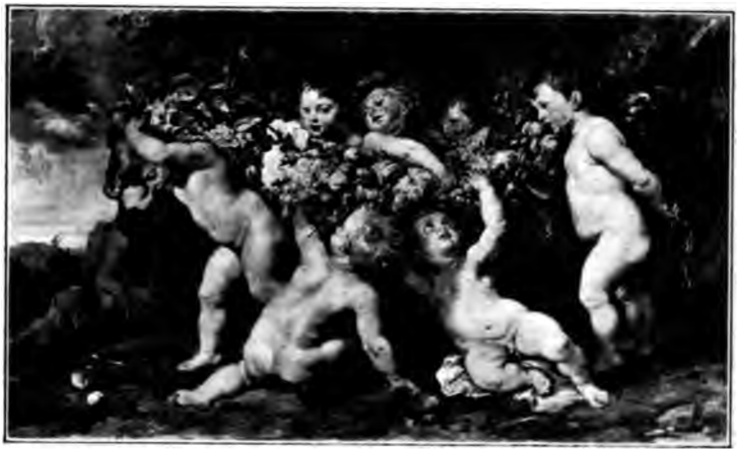
MTU

of the picture, as Rubens at this period became more interested in landscapes than he had formerly been and painted many, among them the " Landscape with the Rainbow " (761), a peaceful, happy scene of peasant folk, a herd of cattle in the foreground and a stream in which ducks are swimming. A much larger replica of this subject is in the Wallace collection at London. The canvas in the Pinakothek is much better so far as freshness of treatment is concerned, but it is not so detailed as to decoration as the London one.

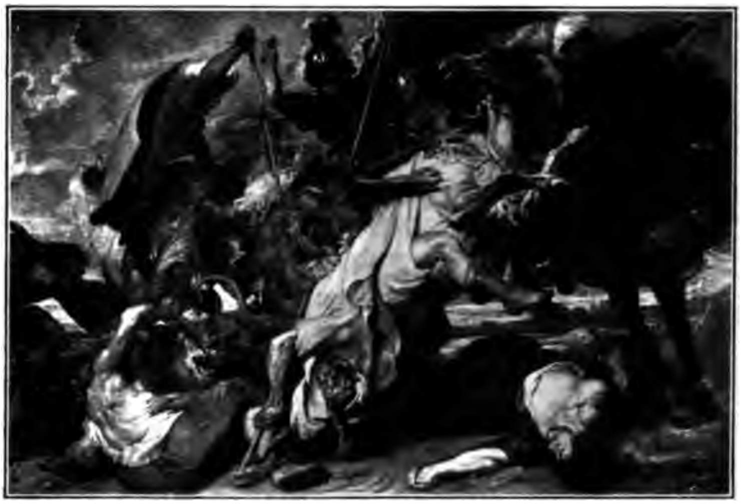
That Rubens departed from the classical severity of his early style to that of the more dazzling apparitions by which he is so much better known, is evinced still further by the beautiful Magdalen in the picture of " Christ with the Repentant Sinners " (746). It is interesting to compare this figure with that of the debauched female form suckling her children, in the great procession of the " Drunken Silenus " (754), which has much in common with the Magdalen, though in the drawing of the arm and shoulder of the one, compared with the other, an immense difference will be seen. In the Magdalen the master shows his greatness, but the line is comparatively meagre compared to the rich and liquid style of the faun. The flesh colour of the former is simply *painted* as against the reality of the latter.

The technique in the Silenus is different above the knee to below. The head, trunk and thighs are firmly and tensely painted; below everything is much softer, much less detailed and extraordinarily warm in colour, even for Rubens. This indicates that this panel was painted in two different parts, that is, a kernel consisting of a half figure of the drunkard and his immediate companions, and, then, the additions on the right and left sides and lower part. The older part dates about 1620 and is among the best work of Rubens' early period.

His " Wreath of Fruit " (728), a group of seven naked little cherubs carrying a garland of fruit, is, and will probably remain one of the most admired of Rubens' works in the Pinakothek. In this picture he extols the inexhaustible quaintness of children's play. The composition is somewhat old-fashioned in the way the two little cherubs lie in the foreground and leave the space clear for the chief group, but one must remember that of the many pictures of cherubs with wreaths painted in similar form in the sixteenth century, all have disappeared from the memory of man. Rubens achieved a masterpiece by painting a subject received as a heritage from his predecessors, in a form which has outlived all others. The child at the extreme right of the picture is Rubens' own, as can easily be noted when we see him again in the



RUBENS. — WREATH OF FRUIT.



RUBENS. — LION HUNT.

picture which Rubens painted some years later of this child in the arms of his mother Helena.

More nearly related in style to the "Last Judgment," since it displays his boundless enjoyment of bold movement and his characteristic treatment of space, is his "Lion Hunt" (734), which of all his hunting pieces is considered to be the best. Each figure is clearly developed, which means much when we look at the tangle of hunters and animals. As our collection also contains the famous "Fight of the Lioness and the Wild Boar" (957) by Snyders, it is possible to test Rubens' statement that while Snyders could paint dead animals brilliantly he alone could paint living ones, a boast which time has proved to be justifiable.

It is a notable fact that at the end of his career, after painting so many allegories, mythological, historical and religious subjects, Rubens arrived at the genre style, but our gallery possesses none of his pictures painted in this fashion. Of his famous portraits of his family and friends we have many important examples, those of "Doctor van Thulden" (800) and of "Doctor Brandt," the father of his first wife (799), being fine specimens of his early work. They are the type of healthy Flemish portrait painting, are excelled by none of the other masculine portraits of the master and equalled by few.

Probably the most charming piece of portraiture by Rubens in the Pinakothek is that of the " Earl and Countess of Shrewsbury " (784). The latter, seated in an armchair of noble proportions and decoration, faces the spectator, her right hand lying on the head of a beautiful white hound. Slightly behind her to the right stands her husband, in front of him being his page with his falcon on his wrist. To the left, from whence we catch a glimpse of a beautiful landscape, the fool holds back a curtain richly adorned with the family arms. We have also a finely executed " Portrait of the Artist's Brother, Philipp Rubens " (783) and also one of an old lady in a black, fur-trimmed gown and a black veil, by some, but without authority, said to be a portrait of " Rubens' Mother " (792).

His portrait of King Philip IV of Spain (787) and of Elizabeth of Bourbon, Queen of Spain (788) and two of Don Ferdinand, brother of Philip IV, one in his cardinal's robes (790) and the other as a " Cavalier standing beside his Horse " (789), are reminiscent of his work at the court of Spain.

There exists a doubt in the minds of some authorities as to the authenticity of the " Rape of the Daughters of Leucippos " (727) by the twin brothers Castor and Pollux, though everything in the treatment of the picture, more particularly the female figures, point to it as being the work of the master's hand, but the " Massacre of the Innocents " (757) leaves no doubt of the fact that it emanated from his brain and palette. The colouring is so marvellous as to be beyond praise. It has a silvery shimmer which robs the scene of much of its horror, which Rubens has depicted in all its intensity. The painters of the Baroque period fancied these coarse subjects, as men were then thoroughly hardened and enjoyed harrowing effects, though, curiously enough, there was a great fancy for the idyllic and simple. Such a theme as the scene of the fearful slaughter of the children in Bethlehem just suited Rubens' fiery spirit, though as ever he balances contending elements. The fury of the women is fearful, as they offer a despairing resistance, with the weak weapons of their sex, to the armed soldiery. Still more fearful is the picture of the mothers who have lost their senses in their hopeless agony at the murder of their innocent children. In spite of the horror of these details, the picture, with its light fresh colouring, has an almost cheerful effect, such emphasis has Rubens laid upon the angels of the Lord, hovering in silvery clouds to announce to mankind that this fearful sacrifice is connected with Christ's work of redemption.

Sixteen sketches for the Marie de Medici Series (764-779), painted by Rubens for the decoration of the Palace of the Luxembourg and now in the gallery of the Louvre at Paris, are to be seen in our collection and are of exceedingly masterly handling. In all the Pinakothek rejoices in seventy-six of Rubens' almost unmatchable works, a very large number of them being among the finest of his productions. Rubens died soon after painting his "Massacre of the Innocents;" his school indeed lived on, but it may nevertheless be truthfully said that he carried the great art of his country into the grave with him.

Among the numerous followers and pupils of Rubens there is none who has established such a claim to lasting renown as Anthony van Dyck, who was born in Antwerp in 1599, and died in London in 1641, only surviving his master by a year. He had not, as an artist, the power or the creative genius of his great teacher, but in the limited field of portrait painting he was one of the world's greatest painters. He was the seventh child of a family of twelve and his mother, Maria Cuypers, is said to have had a singular talent for design in the art of embroidery. She died in 1607, but she may even thus early have recognized in Anthony the inheritor of her gift for art, and one likes to think that it was she who fostered in him a budding taste for the profession of a painter. Throughout his life there may be observed a certain feminine emotional side in his temperament as an artist; this is the peculiar quality which differentiates him most markedly from the strong masculine character of Rubens.

At ten years of age he had the advantage of Van Balen's instruction and after that he studied under Rubens. His remarkable capacity for art developed so quickly that at the age of nineteen he was admitted into the Guild of Painters in Antwerp. He passed the next few years as assistant to Rubens, but his fame had so far extended that James I of England took him into his service. He did not remain in England long, however, but journeyed to Italy, where in Venice he was deeply influenced by the works of Titian. He painted also for some time in Rome, but by far his longest sojourn was in Genoa, where he painted many of the portraits for which he is so famed. His residence in Italy was from 1623 till 1626, when he returned to his native city and there produced not only his finest historical works, but also some of his most notable portraits. In 1632 he entered the service of Charles I of England, as chief court painter, at a salary of £200, doubtless through the influence of the Earl of Arundel. Charles knighted him and showed in every way the highest estimation of his genius

But Van Dyck had the sincerest ambition to exercise his talents as a painter of historical works of a greater extent, and tried to obtain a commission to decorate the walls of the Banqueting Hall in Whitehall, the ceiling of which had been painted by Rubens, but, not succeeding in this matter, he went to Belgium in 1640, taking with him his wife, Lady Mary Ruthven, a member of a noble Scotch family. From here he went to Paris, as he had heard that Louis XIII of France was about to decorate the largest salon of the Louvre with paintings, but he found, to his extreme disappointment, that Nicholas Poussin, who had just returned to Paris from Rome, had obtained the commission. On returning to England, where without doubt the waning fortunes of the king and the nobility, with whom he had been on such terms of intimacy, must have tended to depress him mentally and physically, he contracted an illness and died at the untimely age of forty-two.

Van Dyck's sphere of invention was much more limited than that of Rubens; he possessed none of the fire which enabled his great teacher to grapple with the most terrible incidents, but he surpassed him in the intensity and elevation of expression which he gave to profound emotion. This explains why it is that Van Dyck treated with greater success such subjects as the "Crucifixion," the "Descent from the Cross" and the "Lamentation over the Body of Christ," than did the more brilliant and forceful Rubens. Van Dyck's feeling for nature was of a more refined character than that of Rubens and in many instances his drawing was more correct.

For portraiture Van Dyck's qualities fitted him in the most eminent degree and Titian alone contests with him for supremacy in this branch of art. His portraits possess the highest characteristics of their class and he was the pioneer of a style which only reached its zenith in the eighteenth century, and then not in Belgium but in England. This is the historical significance of Van Dyck's painting, which it is difficult to judge to-day. He is not merely the descendant of Rubens, but the transition master from the forceful Baroque style to the light piquant grace of the Rococo. He is seldom rightly estimated as he is sometimes depreciated, sometimes overlauded. He was a premature, perhaps too premature, genius as we see in his "Jupiter and Antiope" (864), which shows an extraordinary easiness of creation, doubtless learnt from Rubens, but which is in great contrast to the severity of the latter's early and middle periods. The mastery Van Dyck obtained so easily prevented him acquiring a genuine, artistic certainty of technique. If one compares the treatment of material in even the best Van Dycks, say the lace on the dress in the portrait of the wife of the sculptor de Nole with similar work in Rubens' pictures, one can easily see that the Van Dyck handling is coarser. Early maturity is frequently not so much the sign of independent power or force as of easiness of comprehension, and this was the case with Van Dyck.

There are a number of examples of religious paintings by Van Dyck in our gallery, but that they were ever intended as altarpieces is very doubtful. As a matter of fact the appreciation of art in the Netherlands at this period was so great, that the subject of a picture was a subordinate matter to a purchaser, as it was valued purely for its artistic merit. For this reason one must not be surprised if one meets pictures in which nothing beyond the subject is sacred and every trace of religious feeling is absent. For instance, the picture painted by Van Dyck about 1620, the "Martyrdom of St. Sebastian" (824), owes its origin clearly in the first place to the young painter's desire to find an opportunity of painting a beautiful nude figure. The saint, a splendidly built youth with a brilliant white skin, is being bound to a tree by some ruffians, while horsemen with shining arms survey the fulfilment of their orders. It cannot be said, in spite of Sebastian's upward gaze, that the artist had entered into the feeling of his subject as the Church conceived it, by representing a hero meeting death for the sake of his faith. He is anything but profound even on the purely human side. Everything else in the picture is subordinate to the bright flesh colour of the youthful form, and this colouring has quite a Rubenslike range of tone, except in-so-far as there is a suggestion peculiar to Van Dyck of a sadder and a more subdued tone proceeding from the sky. The red of the flag held by one of the horsemen is as vivid and powerful as if Rubens himself had laid it on the canvas.

Among the variations of the Van Dyck treatment of the "Lamentation over the Body of Christ," the two most famous are in the Museum at Antwerp and in the Pinakothek. In the Antwerp picture the sacred Body lies stretched out, long and rigid, with head and shoulders resting on the Mother's lap. The Virgin, leaning back against the dark side of the rock, a cleft of which is about to receive the departed, spreads out her arms in loud lamentation. The disciple John has grasped the Saviour's right hand and shows the bleeding wounds to a group of angels who draw nigh and burst into tears at the sight. This group of St. John and the angels stands out in soft warm tones from the pale blue sky.

The picture in our collection (830) differs wholly in effect from that of the Antwerp one, in that all the movement is softer and more flowing. Here, too, the sentiment is softer, more prone to lamentation. The scene is placed at the foot of the cross, which is taken up and placed obliquely. The Virgin leans her head against the cross and turns her countenance — the antique head of Niobe faithfully translated into painting — towards heaven. The sorrowful look is accompanied by a kind of a gesture of the outstretched right hand, while the other raises up the pierced left hand of her dead Son. The body lies with the whole trunk reposing in the Mother's lap, and the head rests, as if in slumber, on her bosom. Angels in coloured vesture, partly irradiated by the strong light which bathes the Saviour's form in a golden tone, partly veiled in a soft deep shadow, contemplate the dead in sorrow, whilst weeping heads of cherubim appear in the clouds in the sky, which is full of the red glow of evening. It is possible to accuse this picture of a certain affectation in the way of beauty of form; but the feeling which has given rise to the whole composition is sincere.

Besides these pictures of grief and sorrow, Van Dyck has given us some most charming conceptions of the Madonna. The most beautiful, perhaps, of these is that which represents the Virgin (826), a lovely figure, but solemn in conception, holding with both hands the Infant Jesus, who stands on a stone, while she thoughtfully looks down at the little St. John, who holds a scroll with the word "Ecce."

The right hand of the Virgin and the head of St. John stand out in strong outline against a sky with light clouds; in the other half of the picture, a wall in deep shadow, with which the dark upper garment of Mary forms a soft harmony, makes a deep background for the light toned figure of the undraped Child. One is justified, certainly, in calling the contorted attitude of the Infant Jesus somewhat artificial, but that may be overlooked in the enjoyment of the true picturesqueness and exquisite colouring of the composition.

A second figure of the Virgin in the Pinakothek is fascinating in its loveliness. It is that in the picture of the " Rest during the Flight into Egypt " (827). The little Jesus has fallen asleep in the lap of the Madonna, leaning his head on her bosom, and she turns her head a little aside, gently, cautiously, that her movements may not wake the Child, in order to hear what the foster father Joseph says to her, as he bends over her shoulder. The group of the Mother and the Child and the head of the old man stand out in light and delicate colours, from the darkness of the trees, interrupted by glimpses of light sky between the branches.

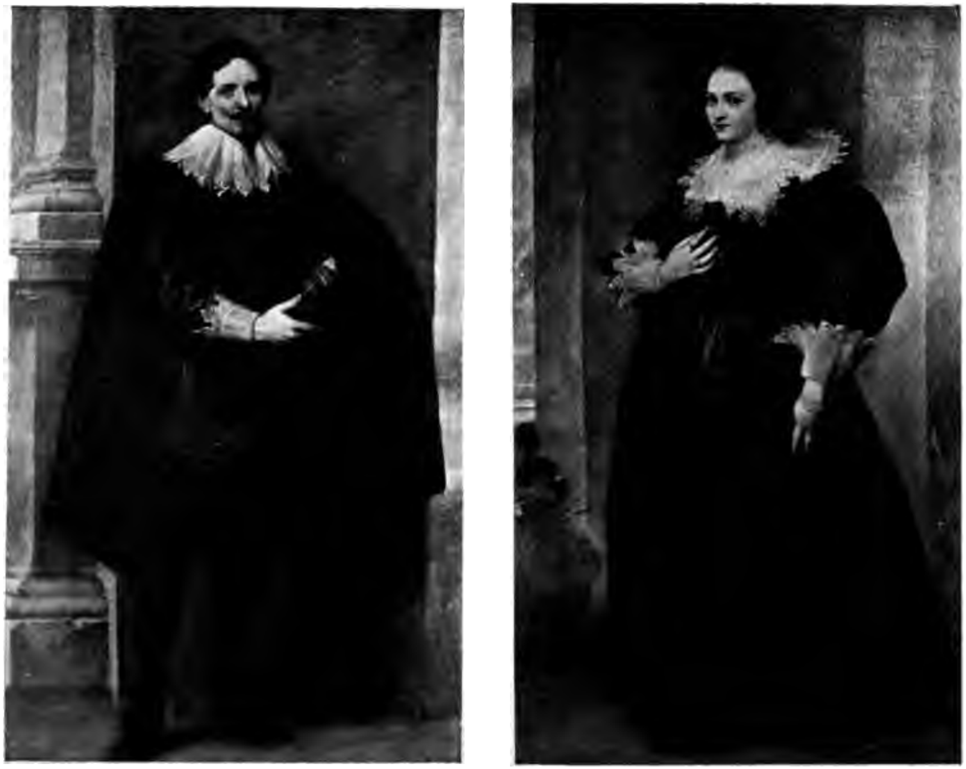
Our collection, in which every side of Van Dyck's genius may be studied, has several examples of pictures which take their subjects from the Scriptures without laying claim to being of a sacred character. That one of "Christ speaking with the Paralytic whom he has healed" (867) was evidently produced while the impression caused by the works of Titian was still fresh. The composition, consisting of four figures, the Saviour, the subject of the cure with his bedding under his arm, a disciple and a Pharisee, against a background composed of a light sky and a dark wall, presents itself to us unmistakably as an attempt to compete with the great Venetian as regards colour and expression. Far more independent, and the more attractive on that account, is the picture of "Susannah surprised by the Elders" while in her bath (822). Here the painter has revelled in rendering the peculiar charm and delicacy of the nude figure in a strong light. In the dark reddish brown of the drapery with which Susannah seeks to cover herself he has found a tone in splendid contrast to the light flesh colour, which the dark tone of all the surroundings is also calculated to enhance; the expressive heads of the two elders and the right hand of one, who touches the girl's soft shoulder with a wanton finger, are the only other bright objects which emerge from the gloom.

A pleasant impression is produced in this picture by the absence of any affectation in the movement or expression of Susannah; admirably natural is the way she shrinks back and bends aside when surprised, at the same time throwing a look of defiance at the man who assails her with his words and with his actual attempt to pluck away the drapery which she so firmly holds. Yet in spite of the happy realization of expression in this work, we need have no doubt that Van Dyck, like mostly all of the painters who have painted this subject, portrayed the chaste Susannah rather for her nudity than for her virtue.

The brilliant rendering of a soft, youthful body was again the principal object he aimed at in the second picture of the "Martyrdom of St. Sebastian" (823) in the Pinakothek, but this latter reveals quite a different artistic character to that of the earlier picture of the same subject. The very youthful saint, so white and delicate in appearance that it is rather incongruous to think of him as having been a Roman soldier, seems to be thinking of nothing but the exhibition of his graceful bodily form for admiration. He fixes his gaze upon the spectator with a look that is almost coquettish, and he succeeds, in fact, in attracting our admiration so completely, that we can scarcely get up any feeling of sympathy for the unpleasant situation in which we find him. A half naked giant is tightening the cord by which the prisoner is being bound to the trunk of the tree; a savage trooper with a dark brown skin, standing out grandly against the white horse of the captain who conducts the execution, lays his hand on the saint's head, as if challenging him to take courage and look Death in the face; another, whose face disappears in his helmet, is carefully choosing the sharpest arrows in his sheaf. But these figures, by whose gestures the artist has tried to make us feel the full horror of the scene, cannot keep our looks from wandering and fixing themselves on the light form of the youth; and their cruel occupation does not suffice to arouse in us a feeling of compassion for the martyr who makes such a prominent display of his beauty. It is impossible to carry affectation further than this, and yet the picture casts a spell over us and compels our admiration, so splendidly painted is the gracious figure of the youth, so picturesque and charming the whole design.

Occasionally Van Dyck selected the material for his compositions from modern history, and thus we find in the Pinakothek a large representation of the "Battle of St. Martin d'Eglise" (832) in which Henri IV of France defeated the Duc de Mayenne. This was painted in collaboration with Snayers, a painter of battle scenes, and in all probability only the stately figures of the king and his attendants on horseback are by Van Dyck's own hand.

But however highly Van Dyck's other works may be estimated his finest effort lay in the field of portrait painting. He had an extraordinary talent for



VAN DYCK. — BURGOMASTER OF ANTWERP AND HIS WIFE.

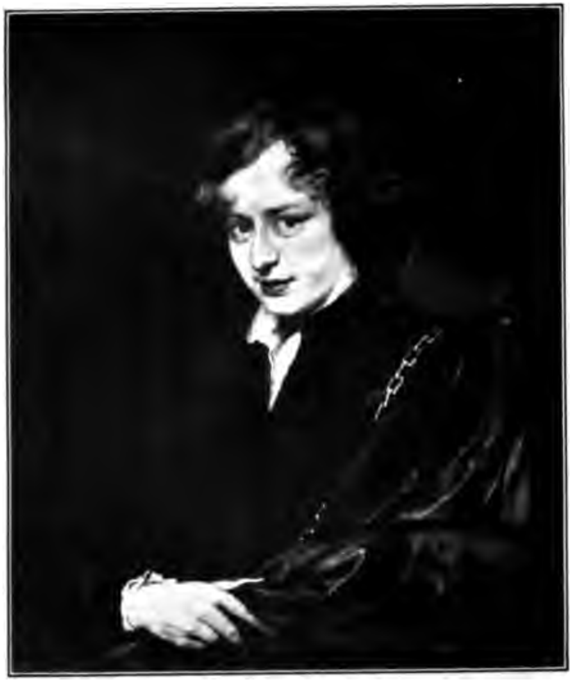
portraying people with convincing resemblance to life and at the same time a most attractive pose, and of turning such portraits into real works of art, perfect in form and colour, true pictures as artists use the word. This talent was so universally appreciated that hardly a person of consequence who lived at Antwerp, or stayed there for a passing visit, omitted to have himself painted by Van Dyck.

In the Pinakothek we find a whole series of stately full length portraits. First in sequence of time are those of "Duke Charles Alexander of Croy" (841) and his wife, "Genevieve d'Urfe" (842). The duchess, a celebrated beauty in her day, whom we see standing in a black satin dress with a front of light coloured silk, has been less successfully painted than her husband, whose portly figure stands in lifelike attitude at the foot of a flight of steps, and whose countenance, framed in long, black locks, gazes at us with a friendly look.

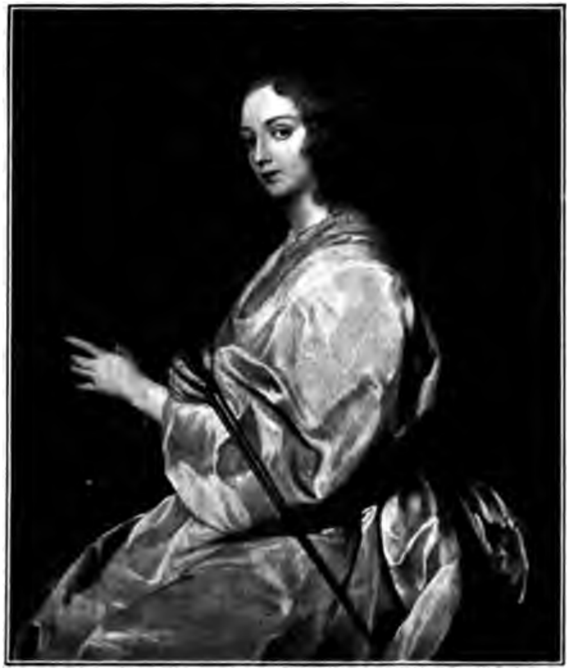
Nearby hangs the portrait of an unknown gentleman (843), belonging doubtless to the aristocracy. He stands with his left hand pressed to his side under his satin cloak and holding his hat in his right. There are also the portraits of a couple, usually described, though without any really good reason, as the "Burgomaster of Antwerp and his Wife" (839-840). That of the lady, in which the dark silk dress and the handsome lace show up a pleasant face and delicate hands, is a masterly and fascinating picture.

A three-quarter length portrait (849) of his beautiful young wife who before her marriage was the Lady Mary Ruthven, a member of a noble Scotch family, whom Van Dyck has immortalized in painting, hangs in the Pinakothek collection. She makes a most beautiful subject for a portrait with her fine and regular features and charming attitude, holding her cello in her beautifully modelled hands. In her love for music she was ably seconded by her artist husband, who delighted to provide brilliant music for the entertainment of the company he gathered round him. Hanging near this picture is to be seen a youthful bust portrait of the artist painted by himself (833). From this we can trace the likeness which he has utilized in his St. Sebastian in the picture of the martyrdom of that saint.

But the most brilliant of this series of distinguished figures is the princely form of "Duke Wolfgang Wilhelm," Count Palatine of the Rhine and Neuburg (837). This picture was painted in 1629, according to the statement of an old Düsseldorf catalogue. Wolfgang Wilhelm, who became Duke of Berg in 1624, was the founder of the celebrated collection of pictures which was removed to



VAN DYCK. — PORTRAIT OF HIMSELF.



VAN DYCK. — PORTRAIT OF LADY MARY RUTHVEN.

U of M

Munich in 1805 for protection against the French, who had captured the duchy of Berg, and this collection has remained in the Pinakothek ever since. It is to his taste for art consequently that the Munich gallery owes its wealth in the works of Rubens and Van Dyck. The Count Palatine stands like a nobleman and a territorial ruler, in a perfectly simple and natural attitude, with his left hand on the hilt of his dagger, the right one passed through the ribbon of the Golden Fleece. A powerful spotted mastiff stands beside him.

No less expressive and masterly as paintings than the portraits of these aristocratic persons, and still more attractive by the thorough and, so to speak, intimate way in which they were treated, are the likenesses of Van Dyck's artist friends, "Jan de Wael and his Wife" (846), "Colyns de Nole and his Wife" (844-845), "Pieter Snayer" (850), "Karl Mallery" (847), and "Hendrik Liberti" (848) of Groningen, organist of Antwerp Cathedral.

A preference for a cool tone, in which black is the basis underlying all the colours, may be taken as characteristic of Van Dyck's latest period in contrast to the brown scheme of his earlier works. Two pictures in the Pinakothek serve to show this new treatment of the same subjects which he painted so frequently in earlier days, "The Crucifixion"

(825) and the "Lamentation over the Body of Christ" (828).

Besides these sacred pictures and portraits described above our collection rejoices in a series of small but exquisitely painted portraits in the various cabinets, and lastly we have the very lovely portrait of "Queen Henrietta Maria, wife of Charles I of England" (866).

We have placed Van Dyck next to Rubens from a historical point of view but must return to other painters, who, in their best works, represent an older style than the former. Chief among these is Jacob Jordaens, who, like Rubens, first studied under Adam van Noort, and from him acquired that vigorous and harmonious colouring which is the chief distinction of his art. When he was only twenty-two he was admitted into the Guild of Painters at Amsterdam, but oddly enough in the character of a water colour painter, and one year later he married the daughter of his master, Van Noort. This early marriage and the close relationship — half friend, half assistant — in which he stood to Rubens, prevented his visiting Italy, as the painters of his time were wont to do. He was very prominent, however, in the world of painting in Antwerp and painted a very large number of pictures. These show unmistakably the influence of Rubens, yet Jordaen's own artistic nature is very strongly impressed upon them. His painting was so vehemently realistic in character as to degenerate at times into the rude and vulgar. His sphere of invention was not to be compared with that of Rubens, who indeed for versatility has never been equalled in the realm of painting, but in many of Jordaen's paintings a strongly humourous vein runs, as may be seen by the famous picture in the Pinakothek of the fable of the "Peasant and the Shivering Wood Imp" (813) wherein the former laughingly tells the latter he must blow on his numb hands to make them warm and then on his soup to make it cool.

In sense of beauty, as we can easily see, and distinctness of form, Jordaens falls short of his great model, but, on the other hand, in power and transparency of colour and in mastery of general keeping, he may be placed on the same level. His works differ in merit according to the degree of their completion and of his sympathy with his subject. Very seldom is one satisfied with his Biblical subjects, though his "Boy Christ preaching in the Temple" (815) is very charming.

Of the works of Cornelis de Vos, the well known Flemish painter of portraits, the Pinakothek can boast of the painting of the "Hutten Family" (812) with the famous children's likenesses. No other Belgian painter could catch a likeness or characterize so well as de Vos, but owing to his pale, cold colouring, reality is wanting in his rendering of the physical and his work does not produce the effect it should. In this picture the father sits in an armchair, his left hand lying on the shoulder of his little son, opposite is the mother holding her little daughter by the hand and near them sits the cunning little baby. The portraits of the children are particularly winning and attractive.

From the brush of Hendrik van Balen, a pupil of Van Noort, whose claim to fame rests upon the celebrity of the painters who studied in his studio, we have a series of allegorical and classical paintings (708-716) representing the four seasons. In all his paintings which are in the Pinakothek he had the assistance of his friend and contemporary, Jan Brueghel, who painted the landscapes, flowers and animals, while Van Balen supplied the figures of the nymphs, fauns, satyrs and graces, who form the raison d'être of the pictures.

Quite a group of painters who formed themselves on the style of Jan Brueghel have pictures in the Pinakothek collection, among them being Roelant Savery, who, though a pupil of his elder brother Jacob, shows in his works the influence which Brueghel exercised over him. He also was influenced by the style of Paul Bril. There is in our gallery a " Hunting Scene " of his (717) in which a wild boar, caught in a thorn bush, is being pierced by the spears of the two hunters who have been pursuing him.

A "Portrait of Henrietta Maria," wife of Charles I of England (868), painted by Sir Godfrey Kneller, who, though born in Antwerp, resided and became court painter at London, hangs in the same room as the picture by Van Dyck, after which it is clearly modelled. In Kneller's picture the queen, arrayed in a richly jewelled blue gown, sits in a chair holding some roses which lie on her knee in her left hand. The pose is an attractive one and the picture is a charming one even in the trying juxtaposition to that of the great Van Dyck.

There was but little true intimacy in the Belgian art of the seventeenth century, as great historical and church pictures claimed the attention of the artists to a large extent. At the same time the Belgians could not entirely oppose themselves to the tastes of the age, and therefore we find two distinct styles in the Baroque period here. On the one hand great stress was laid on splendour and importance of demeanour, which frequently was carried to an excess bordering on the bombastic, but the same period was specially fond of simple little scenes of every-day life.

Of this last type is a small picture of a "Village

Alehouse" (897) showing a man and two women, one of whom has fallen asleep, seated round a beer cask. In the background are six other persons enjoying themselves convivially. This picture was painted by Joost van Craesbeeck, who painted under the influence of Adrian Brouwer.

Of the same character is another small canvas, the work of Gillis van Tilborgh the Younger. In this a peasant is reading a letter to a woman (898) who stands listening, holding a beer mug in her hand. The companion piece to this, a woman reading a letter to a peasant (899) who sits upon a beer cask, is in the same cabinet.

The connecting link between his own and the preceding periods of genre painters was David Teniers the Elder, born at Antwerp in 1582 and a member of the Guild of Painters of that city, who studied with Adam Elsheimer in Rome. His chief subjects were taken from peasant life though he also occasionally painted Biblical and mythological subjects. His earlier works are heavy in tone, crude in colour and somewhat hard in outline, but in his later pictures he approached somewhat more the manner of his illustrious son in freedom of treatment and in general keeping. In the Pinakothek two of his pictures are to be found, one a "Rocky Valley" (900) with a bridge-spanned brook, overlooked by a castle; and another of a "Peasant" carrying a fishing pole over his shoulder (901), the latter a charming piece of work in his later style. The earlier and weaker works of the younger Teniers are often attributed to his father.

Between Van Dyck and Teniers the Younger stretches the whole length and breadth of Flemish art. They are the opposing poles and they stand for the two very different conceptions of painting held in Flanders in the seventeenth century. Van Dyck was a painter of elevated life, with a style largely influenced by the great Italian masters. He was a figure painter who, like Rubens, blended the Flemish with the Italian to create a new art. Teniers, on the contrary was never influenced by Italy; he never went there and had nothing to do with large decorative compositions. He was a thorough Fleming, painting the commonplace life which he found in his native land, a cousin in art to the Dutch genre painters Ostade and Steen, a painter of small easel pictures. He was a pupil of his father and learnt from him his subject, his point of view and his technique, but he was a far greater artist than his father, and excepting Brouwer, who was more Dutch than Flemish, he was certainly head and shoulders over all the other genre painters in Flanders.

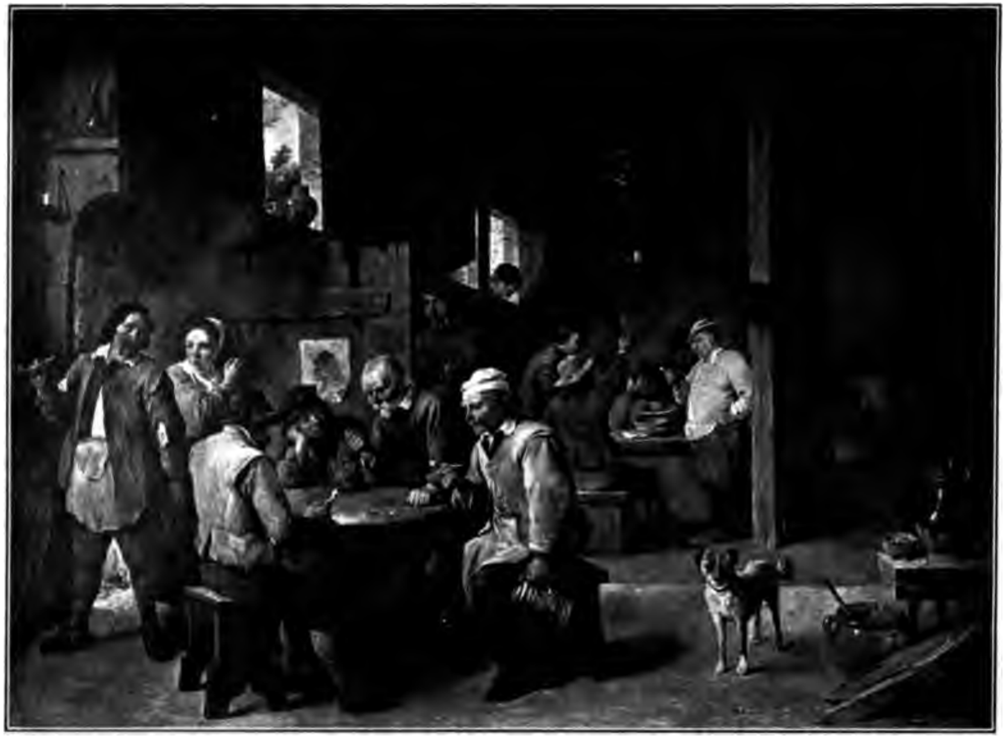
He painted all types, peasants, boors, alehouses, kitchens, fêtes, musical parties, landscapes, portraits, battles, Biblical scenes, allegorical subjects, etc., but he always treated them in the genre style with Flemish types and costumes and in the true Netherland spirit. Whether he told of the parable of the Prodigal Son, or of an idle group of people in front of a tavern, the conception was the same. In this respect he was again like the Dutch painters, valuing his art for what it looked and caring little for what it meant. As depicting actual historic occurrences his pictures are often wanting; but as art in colour, air, light and grouping they are superlatively excellent.

Teniers was born in Antwerp in 1610 and as we have said studied with his father. At the age of twenty-seven he married the daughter of Jan Brueghel, Rubens being one of his witnesses, and on her death he wedded Isabelle de Fren, daughter of the Secretary of State for Brabant. Owing to his pleasing personality and his talents he reached a higher position in society than had before, or has since, been attained by any genre painter of the school. He was appointed court painter and also groom of the chambers (which included charge of the picture gallery) by the Archduke Leopold Wilhelm, Stadtholder of the Spanish Netherlands, and his successor confirmed Teniers in these offices. He was overwhelmed by commissions from other rulers, and from these he amassed considerable fortune, as he kept up his activity as a painter till he died at the advanced age of eighty-four.

He was one of the first and also one of the most remarkable of those painters who, while possessing all the powers of representation which then flourished in the Netherlands, used these powers to illustrate the most commonplace subjects, or even when treating Biblical or mythological subjects, included them in the same genre treatment; for though the painting of the peasant world — from a single figure to the crowds which gather at meetings of festivity — was his favourite subject, yet the influence of his father-in-law, Velvet Brueghel, and of his wife's uncle, Hell Brueghel, shows itself in many a straying into the realm of fancy, such as witches and incantations, and especially in portraying the "Temptation of St. Anthony," which Teniers treated with great humour. The subject of alchemy, in the painting of which he was unrivalled, was the then prevailing mania, as the whole world seemed to be searching for the philosopher's stone. Guard-houses, with their old armour, drums and flags, formed another favourite subject, also cattle pieces and landscapes in which his delicate feeling for nature could display itself; but entirely wanting in elevation was his treatment of sacred subjects, for which his talents were little adapted.

The qualities which most attract in Teniers are his picturesque arrangement, his delicately balanced general feeling, the harmony of colouring in all his details, and that light and sparkling touch in which the separate strokes of the brush are left unbroken — a power in which no other genre painter ever equalled him. Conversely all the charm of his humour can hardly atone for a certain coldness of feeling, and there is a degree of monotony in his treatment of figures and heads, which is especially observable in scenes with many figures. So, upon the whole, his greatest triumphs are in his pictures which contain few, or only one figure. The different periods of his work are distinctly marked. Those of his earliest style are painted in a somewhat heavy brown tone, the figures are from twelve to eighteen inches high and the treatment is broad and somewhat decorative. The influence of Brouwer may be seen here, though the contention that Teniers was a pupil of his is an erroneous one. In his second period his colour tone became clearer and more golden and later again changed from that to a clear silvery hue, with which there came a more careful and precise execution. Pictures of this class are judged as his most characteristic and finest work. Later still he adopted a decided golden tone, which is often very powerful, but in his last years his colouring became heavy and brownish.

The Pinakothek is very rich in his works, possess-



DAVID TENIERS THE YOUNGER. — A DRINKING PARTY.

M 10 U

ing no less than twenty-eight of them, all of them, with the exception of the picture of the "Great Yearly Market" (925) in Florence, being cabinet pictures. Typical of Teniers' fancy is "A Drinking Party" (902) smoking and playing cards at a round table. It is rich in composition and warm in tone, belonging to his best period.

Teniers' pictures give the impression of being produced with but little effort, and indeed it is said that he often painted a picture in a day. He worked with great rapidity and sureness and with a charming sprightliness of touch. Sir Joshua Reynolds thought his work worthy of the closest attention and said, "His manner of touching, or what we call handling, has, perhaps, never been excelled; there is in his pictures that exact mixture of sharpness and softness which is so difficult to execute." Teniers left seven hundred pictures but no school; no pupils of consequence succeeded him. He was the last of the masterful painters of Flanders and after him came the eighteenth century decline — a period in art remarkable for littleness in men and measures.

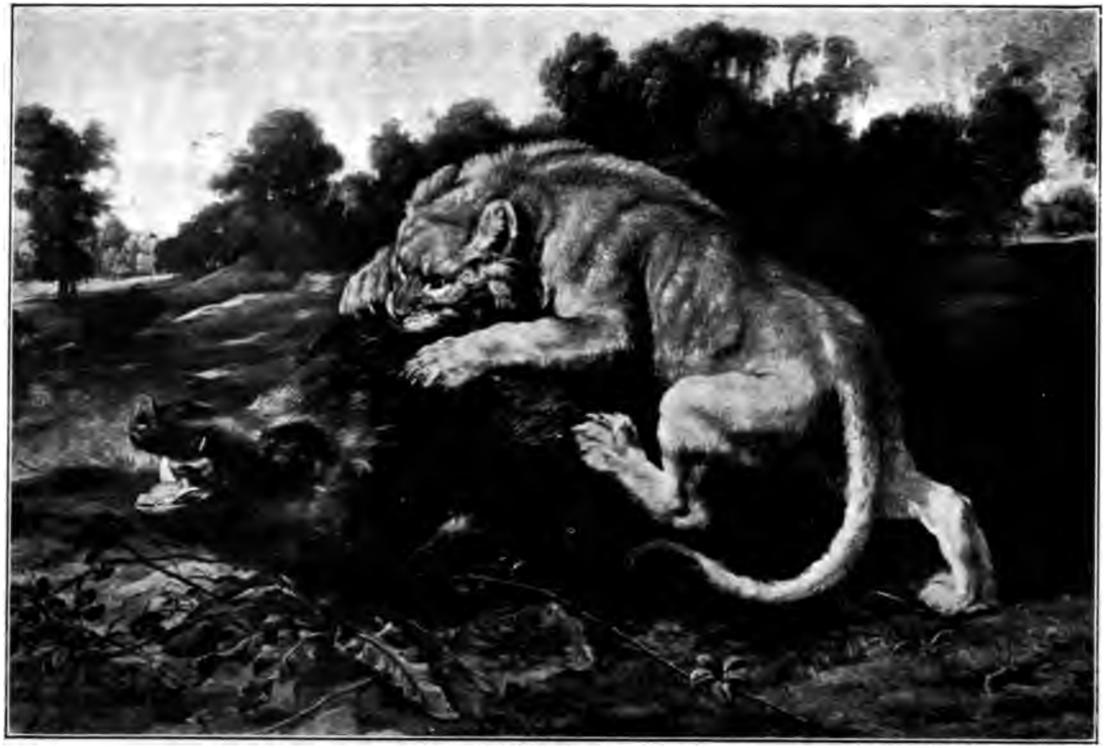
If we would know what manner of man was Teniers, we have but to look for his portrait (931) painted by Pieter Thys, who followed the style of Van Dyck, which shows him to be a serious looking young man in a black coat with broad white collar and cuffs and a gold chain with a medallion hanging from it.

An exceedingly interesting canvas is one which shows an "Interior View of an Artist's Atelier" (934), a picture painted by Karl Emmanuel Biset, who was born at Mechlin in 1633 and died at Breda in his fifty-second year. In this the walls and ceilings are decorated with pictures and on the easels on the left side and in the middle are portraits of the various visitors to the studio painted by Biset himself. In the right corner is an allegorical group, Apollo with two muses and Mercury and the Three Graces, a copy of a picture by Jordaens. The different pictures of the collection are mostly the originals of different artists, of which the following are signed:—"Still Life" by Carl de Heem and a "Jupiter and Antiope" by the same artist; a "Landscape with Animals" by Pieter Boll; "Diana and Actaeon" and an "Adoration of the Shepherds" by Pieter Thys. Of the four pictures in the foreground one is a copy of a fish piece by Pieter Boll, another a study in architectural painting by Von Ehrenburg, and a mythological representation by Boeyermans, all signed like the above mentioned pictures. The originality of the conception and execution of the idea makes this picture quite a curiosity in the realm of painting.

We must now consider the department of landscape painting, which during the course of the seventeenth century was represented in Belgium by several artists of great merit. Though they exhibit, from a technical point of view, more or less the influence of Rubens, they differ from him totally in conception. The subjects principally treated by some of these painters, and that with much poetry of feeling, are hilly landscapes, richly wooded, with sandbanks in the foreground; others followed the more ideal class of subjects affected by Nicholas Poussin. The earliest of the first group was Lodewyck de Vadder, who followed in the footsteps of Rubens in clearness and power of colour, in decision of lighting and in broad treatment. His beautiful "Landscape" (936) shows three horsemen in the foreground, hurrying towards a village above a wooded sandhill; in the middle distance is a flock of sheep and the background is an airy distant view.

A beautiful sunset "Landscape" (937), with trees reflected in a flowing brook, is inscribed with the name of Lukas van Uden, one of the assistants of Rubens. He very frequently painted the backgrounds of his master's pictures, but at the same time he executed many independent works in which Teniers sometimes painted the figures. He has also another little canvas in the Pinakothek, a "Landscape" (938) with a distant view with mountains, hills and trees. To the right is a rocky grotto in which two genie are strewing flowers on a table to adorn the meal of the Gods. Van Uden occasionally painted waterfalls and also more enclosed landscapes, but always a deep and pure feeling for nature pervaded these works, which are invariably well drawn, the separate features with great individuality, the colouring powerful and clear (though sometimes too monotonously green) and of a very careful finish.

Next to Rubens the greatest animal painter of the Flemish school was Franz Snyders, who was born at Antwerp and registered in the Painters' Guild of that city as apprentice to Hell Brueghel. It is also said that he studied under Van Balen, but his whole treatment of the animal world, his developed form of art, his clear and frequently glowing colour and his broad and masterly touch were inspired by the example of Rubens, to whom he stood in the relationship of a thoroughly independent fellow-painter and in no way that of a pupil. This is shown in the human figures painted by Rubens in Snyders' animal pieces and the animals introduced by Snyders into Rubens' hunts, as well as by the flowers and vegetables executed by Snyders in other works by the great master and which were so painted as not to mar the unity of the compositions. Like Rubens, Snyders had the fac-



FRANZ SNYDERS — LIONESS KILLING A WILD BOAR.

U of M

M 40 U

ulty of depicting his subjects in the agitated moments of combat and chase. The artistic arrangement of his animals in the space allotted in his pictures was probably owing to his visit to Italy, where he resided principally in Rome. Even in his large culinary subjects he is not more remarkable for the treatment of single objects than for the skill with which he places them together. He frequently assisted Jordaens in the same way that he did Rubens, being closely allied in friendship with the former and also with Van Dyck.

Of his pictures in the Pinakothek we have examples of all the styles in which he was so famous. Of astounding energy and admirably composed is his picture of "Two Lionesses pursuing a Roebuck" (957) and of the same style of composition and possessing the same grim force is a "Lioness killing a Wild Boar," which she has caught by the nape of the neck (956). A "Boar Baiting" forms the subject of another of his paintings of this same class (958). In this the boar, leaning against a tree stem, is defending itself against the onslaught of two boarhounds who attack him from either side. Three dogs lie dead in a heap in the left corner.

Excellent examples of his culinary style are a "Kitchen Piece" (955) and "Fruit and Vegetable Store" (954). Two pictures of still life (959,

960) illustrate Snyders' versatility in this style of painting.

The grand manner of painting animals proper to Snyders was also continued with excellent results by several other painters, among them Paul de Vos. He had a special facility for rapid and passionate action and therefore succeeded above all in depicting combats between dogs and bears or wild boars or with each other, and he had, too, a special aptitude for painting hunting scenes. In power and transparency of colour and in mastery of touch he very nearly rivalled Snyders but he was greatly his inferior in drawing and in taste. Two of his pictures hang in the Pinakothek, — a "Bearbaiting" (961) and "Animals in the Garden of Eden" (962).

Flower painting as a separate department of art was cultivated with much success at this time in Belgium, where its chief representative was Daniel Segers. He seldom painted a picture exclusively of flowers, but attached himself to the historical painters by surrounding their sacred subjects, generally the Madonna and Child, with wreaths of flowers by way of festive decoration. In this way he collaborated with Rubens, Cornelis Schut, Diepenbeeck and Erasmus Quellinus. His skill in depicting flowers was such that they combine admirable drawing with great truth to nature, and in painting red roses he employed colours that have remained unchanged, while the roses of every other painter have turned violet or faded altogether. In our collection we have a painting of a " Marble Relief of the Bacchus Child playing with a Goat " (972) surrounded by an exquisitely painted flower wreath.

CHAPTER V

THE ITALIAN SCHOOL

ART in the eleventh century in Italy was divided between the native and the Byzantine styles, the one fallen as low as the other was utterly rude, though the Byzantine was a little in the ascendency. But at the beginning of the twelfth century that prosperity, which always brings in its train new life in art, and in all that makes for culture, dawned upon the country. Italy was restored to a sense of national freedom and at the same time another element (that of the strengthening of the free townships, which had successfully maintained their rights against all comers) was now called into being. Slowly but unmistakably, we now trace the use of a new and independent style in art, which by the thirteenth century had assumed much decision of character. We now see the Byzantine style and the old native Longobardian merging into one another to form a new method, always governed and impelled forward by an onward tendency.

Rome, at this time, was reinstated as Mistress of the West, and here the term " Romanesque " comes into existence, for now it was that in Italy the change from the ancient tradition into the spirit of the newly created nationality first took place. The epoch of Byzantine art in Italy may be said to have been an intermediate school only, introduced and upheld by external circumstances. Even though a strong wave of Byzantine influence swept over the country, consequent upon the conquest of Constantinople by the Latins in 1204, and a large number of artists and works of art of that school poured into Italy, still contemporary with this influence arose another in which a very considerable progress in the new tendency could be ascertained, and even earlier than this may be traced the first germs of a purely Western Italian mode of conception.

In Venice, where Byzantine painting had struck the deepest root, the struggle between ancient and modern art assumed a different character to that of Rome. We have here the strange spectacle of a bold mind, at once, with one great work, breaking through the trammels of tradition, while succeeding artists lapsed deeper than ever into the old forms.

In the works of the Lombard painters we also note a decided upward movement in the beginning of the thirteenth century. Here, where perhaps Byzantine feeling never entirely obtained the mastery, an element of Art is observable, which often occurs in the German-Romanesque works, namely, a vehemence of dramatic representation.

The foregoing serves to show that the rise of mediaeval painting in Tuscany, was no isolated circumstance, but that, on the contrary, the most opposite parts of Italy began at this time unanimously to stir with new artistic life.

The origin of Tuscan painting is still very obscure, and modern investigation has served to show the confusion which attended its history but fails to throw any positive light upon it. Thus far it appears certain that Tuscany, that is, Pisa, Siena and Florence as well, followed at the end of the twelfth century the Byzantine school, and we find that the Tuscan artists of the early part of the thirteenth century remained in many respects far more dependent upon the Byzantine mode of procedure, than those of contemporary date in Rome though frequently they surpassed these latter in thought and invention. This therefore is the question which puts itself to us — What painter or school of painting, within the dominion of Byzantine influence, first began to show an independent feeling?

This brings us to consider that painter who is usually hailed as the rescuer of the Italian school from the restrictions and limitations of the Byzantine influence, and the founder of modern Italian painting, Giovanni Cimabue, of the noble family of that name, born in Florence in 1240. He was destined by his father to become a teacher of rhetoric, and for that purpose he was sent to the convent school of Santa Maria Novella, but instead of devoting himself to his studies he passed his whole time drawing pictures, an occupation to which he felt himself impelled by nature. Happily for him, he lived in a time favoured by fortune, because the governors of the city had invited to Florence a number of noted Greek artists, as they were wishful to restore the art of painting, which had not only degenerated, through the dry Byzantine method, which up to now had been in vogue, but seemed almost entirely lost.

These Greek artists, among other works, began to paint the chapel of the Gondi in Santa Maria Novella, and Cimabue, who had already himself made a commencement in the study of painting, would frequently stand all day, when he could escape from his lessons, learning from them all he could by observation.

These artists brought to the notice of the boy's father his love for art. Cimabue was, to his great satisfaction, placed under them for tuition. He soon greatly surpassed his teachers in design and colouring, thanks to his incessant work and his natural powers. Though he imitated his Greek instructors, he very much improved on their manner, doing honour to his country by the name he acquired and by the works which he executed.

In the Pinakothek there is nothing painted by Cimabue himself but there are two unimportant panels (979-980) which emanated from his school, and which were probably painted in the last quarter of the thirteenth century.

Cimabue, in recognition of his genius, was appointed, in conjunction with Arnolfi Lapi, an artist highly renowned in architecture, to superintend the building of Santa Maria del Fiore in Florence. He had many disciples, chief among them the famous Giotto, who carried still further the onward tendencies of his master and who became an eminent painter.

The Pinakothek contains three pictures, "Christ on the Cross," "Christ in Purgatory" and "The Last Supper," the works of Giotto, the famous pupil of Cimabue, who found him, a little shepherd lad, drawing a picture of one of the sheep he was minding in a field at Vespignano, a village near Florence. Struck with the promise that the boy's drawing gave, Cimabue took him to Florence and there gave him instruction in art. Aided by nature, the boy not only soon equalled his master, but he went further in the field of the imitation of nature, totally banishing the rude Greek manner and restoring art to the better path by reintroducing the practice of drawing from the living model, which practice had been in disuse for over two hundred years.

The picture of " Christ on the Cross " (981) represents the fainting Virgin supported by the three holy women, St. John the Evangelist on the right, with Nicodemus and Joseph of Arimathea. At the foot of the cross is a picture of the donor and St. Francis of Assisi in the act of kissing the wound in the sacred foot. Giotto was very prone to link the history of St. Francis with that of Christ, as witness the series of twenty-six panels combining the two great subjects which respectively enlisted his art, the Life of Christ and the Life of St. Francis, painted for the church of Santa Croce in Florence.

The " Christ in Purgatory " (982) shows the Redeemer carrying a banner accompanied by the cross-bearing repentant thief. Adam and Eve and a host of other Biblical characters throng around him. Through a cleft in a rock may be seen flames into which devils are thrusting the souls of the damned.

In the " Last Supper " (983) we see the disciples partaking of their last meal with their master. John, the well-beloved, rests his head against Christ's breast, and at the end of the table sits Judas, without a nimbus, reaching for the morsel, which Christ has dipped into the wine and offers to him as a token of the disciple who should betray him.

There is a singular variety in these pictures, not only in the gestures and attitudes of each figure but also in the composition of the paintings.

An examination of Giotto's style will show us that he completely abandoned the Byzantine style. He was a master of dramatic narrative and nothing can limit or diminish his praise. But this, however, is not enough to say, as his narrative art was not a purely intellectual quality but founded upon the picturesque intuition of the master. He did not see so much in nature as did the masters of a later period, but of what he saw, his grasp was wonderful. He shows overwhelming power in the arrangement of his groups, in depicting figures and movement. His figures were not, as was usual in the art of the Middle Ages, representative merely of the ideas embodied in the situation or treatment of the moment. In this respect Giotto must be placed first in the new departure in painting, even before Jan van Eyck or Massaccio. At the same time Giotto belonged to the mature Middle Ages and cannot be associated with the Renaissance. The best in an artist is always his individuality, to which he owes everything great and beautiful he creates, but his environment helps to explain many peculiarities. Thus we may say that only in the Italy of his day could Giotto have become so great, and only south of the Alps, in the early fourteenth century, a school of painting of such artistic purity and power could have arisen.

It is only needful to know something of the abject and degraded form given to the representations of the Crucifixion by the later Byzantine School, to appreciate to the full the extent to which Giotto improved upon the art he found before him. This subject was the touchstone of the artist in the fourteenth century. Two variations of it are to be seen, the one in San Marco, the other in the Gondi-Dini chapel in the church of the Ognisanti, both in Florence, recognized as works of the master. The figure of the Lord in these is comparatively youthful and erect, conveying an expression of suffering without undue contortion.

It is impossible to overestimate the influence of Giotto's genius. He opened the fountains of nature to the gifted generations who followed him in Italy, which permeated through the length and breadth of the land, spreading beauty and fertility in its course. Nor does painting alone claim him as her deliverer. The sculpture of the Renaissance may be said to be in a great measure his creation. It was his designs for the bronze doors on the north side of the Baptistery in Florence and for the Campanile, which gave new impetus to that branch of art.

Giotto's influence is particularly strongly displayed in the frescoes painted by his pupil Giottino in the church of St. Francis of Assisi, that of St. Nicholas restoring a dead girl alive to her parents. In the Pinakothek we have a small picture attributed to him, "The Bewailing over the Body of Christ" (984), which shows that the pupil was a close follower of the methods of his master. In this Mary sits at the foot of the cross, holding the outstretched body of Christ on her knees. To the left Mary Magdalen sits by the open grave, around the body cower the other holy women, and behind them are seen the men who have removed the body from the cross.

The most important of Giotto's scholars was Taddeo Gaddi, who left a son called Agnolo. He inherited his father's powers and also developed excellences to which Taddeo had not attained. His colouring was brighter and more transparent and his works display more originality and less following of the grotesquely conventional.

Two paintings by Agnolo now hang in the Pinakothek, "St. Nicholas of Bari" (984a) and "St. Julian" (984b).

The whole fourteenth century in Italy was influenced by Giotto, though various schools arrived at a certain individuality of their own, especially that of Siena. One of the leaders of this school was Lippo

Memmi, to whom is ascribed a small triptych, the centre representing the "Assumption of the Virgin" (986). This picture was unfortunately in a very bad state of preservation and has been entirely restored, not only the gilding but also a great portion of the garments. It represents Christ, surrounded by saints, awaiting the Virgin, who is being borne upward by angels, playing musical instruments. The extremely interesting wings have fortunately suffered much less than the centrepiece. The right wing has for its subject two rows of female saints with six apostles, the left one, three rows of male saints. In the upper corner, the Annunciation. Here, as in the heads in the centrepiece, we see an art remote from the world, tender in colour, extremely full of feeling and taste in its style, aiming at the same goal as did fifty years later Meister Wilhelm of Cologne. This style was long the leading one in Italy, though it was only brought to perfection in the fifteenth century.

Spinello di Luca Aretino, like most of the Florentine painters, is seen to much greater advantage in his frescoes than in his panel paintings. He combined the Sienese with the Florentine element, but his feeling for action and breadth of composition show that he followed in the footsteps of Giotto. He led a long and active life and laboured in Florence, in Casentino and in his native town of Arezzo.

The Pinakothek possesses two pictures painted by him (987, 988), each representing five saints.

A monk-painter, whose name is ever suggestive of the holiest ideals and the gentlest forms that religious art has bequeathed, was Fra Giovanni da Fiesole, known worldwide as Fra Angelico, the Blessed. He was born at Vicchio in Mugello, not far from Vespignano, which claims the honour of giving birth to Giotto. No record remains of Fra Angelico's instructors but it may be assumed that he had passed his apprenticeship before joining the Order of St. Dominic. That the deepest religious principles inspired this great master becomes apparent to whomsoever considers his art. An intensity of holy feeling, unprecedented in this form of expression before or since, inspired him. Lessons in faith and examples in holiness were ever his aim, and he sought to invest the forms in which these were given with the utmost beauty and purity. The most delicate and beautiful colours were selected for the draperies and a profusion of golden ornaments lavished over the works, every possible accessory being employed to give fresh charm to these sacred subjects. He ventured on none of the innovations already becoming familiar in Florence, owing to his deep respect for prescriptive authority and his rigid adherence to national types. He is said never to have commenced his work without prayer and to have frequently been interrupted by tears while representing the sufferings of the Saviour.

His first works are believed to have been the illumination of books and the exquisitely fresh and clear colour and also the flatness of his style seem to bear out such a contention. In his own way he was as extraordinary a painter as ever lived. Rapidity of movement, understanding of breadth in light and shade, and accuracy of anatomy, were not required by him and he was lacking in determined action and defective in knowledge of human structure, but in all that was needful to assist his spiritual aim, the science of the varieties of human expression, he may be said to be the first to have felt and to have developed. And while preeminent in the art of expression, he excelled equally in harmony of composition, of colour and of beauty of drapery.

Fra Angelico seems, as far as internal evidence may be accepted, to have been much influenced by Orcagna, who combined the Giottoesque and the Sienese feeling, and this sweetness of style of the early Florentine was carried to its extreme purity by the Dominican monk.

Three of the four pictures by Fra Angelico in the Pinakothek relate to the history of Saints Cosmas and Damian, the patron saints of the Medici family, and in all probability painted for them. In the first one (989) the two saints, with their brothers Antimus, Leontinus and Euprepius, are brought before the Governor Lysia, who orders them to sacrifice to the gods. The second tablet represents Saints Cosmas and Damian being delivered by angels, when they and their three brothers, bound to rocks in the sea, are left to the fury of the waves (990). In the third tablet (991) the saints and their brothers (the former hung upon crosses) are being shot at with arrows and stoned with stones but all the missiles rebound upon their executioners. These with three other tablets formed a Predella, which was painted in 1438 for the high altar of the church of San Marco in Florence. A Madonna surrounded by the apostles formed the centre picture. Of the other sections of this predella (all of which relate to the legends of the holy Cosmas and Damian, two, the "Miracle of the Holy Bone" and "The Interment of the Saints," are in the Accademia collection in Florence, while the third, the "Death of the Saints" by burning, was formerly in the collection of the Lombardi-Bardi in the same city.

There is a fourth picture in the Pinakothek painted by Fra Angelico, that of the "Man of Sorrows" (992). In this Joseph of Arimathea holds the body of Christ upright, in front of the grave, while the arms of the Saviour are lifted by the Virgin and St. John. The delicacy of treatment and beauty of colouring in these pictures is nothing short of marvellous.

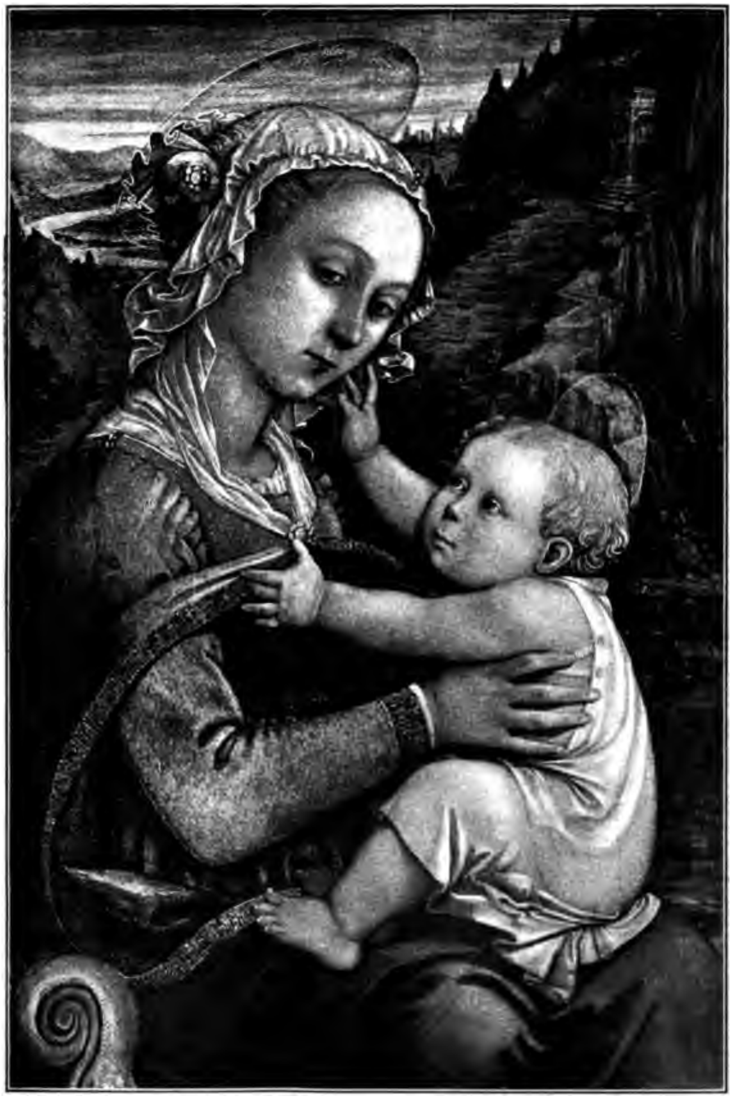
We must remark upon Fra Angelico's angels, which are the purest type to which imagination has reached. By no other hand are these beings of another sphere depicted so genuinely as the gentle guardians of man. No matter in which of his works they are to be seen, they have invariably an angelic property and an individuality which take the feelings captive.

Of the works of Fra Filippo Lippi, who studied under Massaccio and whose paintings exhibit largely the influence of Fra Angelico, the Pinakothek possesses two large and one small picture. Orphaned at the age of two, in his eighth year his name appears on the roll of the Order of the Carmelites. Recent evidence completely refutes the account given by Vasari, and accepted by the world generally, of his romantic and not a little scandalous life. Nor did his leaving his monastery, which he did in 1432, when he was twenty years old seem to have meant that he gave up the life of a monk. On the contrary, many documents pertaining to the Carmelite monastery refer to him still as "Frater," and his own pictures, which were painted over a course of several years, are signed "Frater Philipus." In one of these pictures, which is now in the Accademia in Florence, which represents

" The Coronation of the Virgin," he has painted his own portrait with the tonsure, and lastly his death is recorded in the register of the Carmelite convent, which surely would not have been the case had he abandoned his vows in the manner related about him. Then too, in refutation of the charge that his life was spent in vice, is the establishment of the fact that in 1452 he was appointed chaplain of a nunnery in Florence and five years later Rector of St. Querico in Legnaia, two appointments which would never have been bestowed upon him, no matter how loose the times, had he been a forsworn monk.

In form and colouring Fra Lippo Lippi has a style peculiarly his own. His colour is broad and golden, almost anticipating Titian, his drapery finely cast and of fascinatingly broken tones. Massaccio's figures are grander and lean more to the ideal, but Filippo Lippi's have a reality of feeling which is tender and graceful, though at times it is somewhat rude, his angels especially being like great big high-spirited boys. His stately form of composition makes his style very attractive, especially as it ever leans to the side of common nature.

Two of his pictures in the Pinakothek are of the same subject, the " Annunciation," but they are of widely different conceptions. In the one (1005) the Virgin, in a magnificent pillared hall, which



FRA FILIPPO LIPPI. — MADONNA.

gives a view of a beautiful garden, stands by a low bed, as she receives the message of the angel Gabriel. The messenger of Heaven, rose-crowned, bearing a lily branch in his hand, kneels before her. A second angel, also bearing a lily, stands in the doorway. Above God the Father, between two angels, sends down the Holy Ghost.

The other "Annunciation" (1007) is totally different, representing, as it does, a Renaissance building, of which we see a carpenter's shop and a sleeping room. There Mary kneels to receive the message of the angel. This picture lacks the magnificence of the other conception but in tenderness of treatment and in beauty of colouring quite equals it.

A charming and exceedingly beautiful "Madonna" (1006) seated on a stool, holding the scantily clad Christ Child on her knee, is the subject of the third picture. Both figures are very winning, particularly the grand, chubby Child. The background is formed by a rich mountainous landscape, which shows a view of a valley with a river flowing through it.

One of the best, if not the best of Filippo Lippi's pupils was Sandro Filipepi, called Botticelli, who in common with a great many of the artists of his day started his life work by being apprenticed to a goldsmith. In vehemence and impetuosity of

M70U

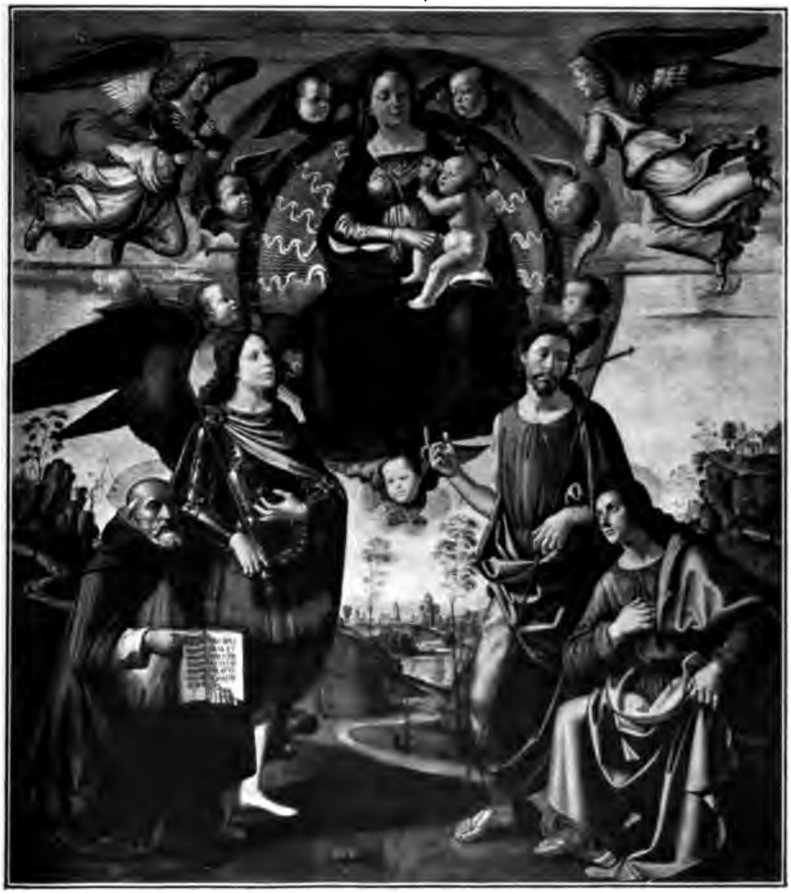
a master's name, as that, at this time, was quite a common occurrence. From accounts it would appear that Filippino came from Prato, where Fra Lippo Lippi's relatives resided, and so it is safe to assume that they were related. Filippino Lippi's education is attributed by Vasari to Botticelli, and there is certainly a closer resemblance between the works of the two than there is between Filippo and Filippino.

Of his pictures in the Pinakothek collection, one (1008) shows the "Saviour Showing his Wounds to his Virgin Mother," both in kneeling positions. This painting belongs to the end of the fifteenth century and is in striking contrast to the works of his reputed father, which belonged largely to the school of the Middle Ages. Between the styles of Fra Lippo Lippi and his illustrious namesake a whole epoch of healthy progress in knowledge of nature stretches. A gradino, or ornamental part to this picture, is that of the "Man of Sorrows in the Grave" upheld by an angel. On his left are Saints Francis, Louis of Toulouse and Bernard of Siena and on the right, Saints Clara and Catherine of Siena.

A picture, which has quite a little history attached to it, is the "Lamentation over the Body of Christ" (1009), which was ordered by the Compagnia di Balestri for their chapel in Cestello, now the Church of San Frediano. There arose a dispute as to the amount to be paid for the picture when completed and by the decision of the arbiter, Ridolfo Ghirlandajo, 170 lire, an amount equivalent to $34, was paid. The painting represents the Virgin with the sacred body lying across her knees, the head supported by an angel, the feet by St. Mary Magdalen. Behind them stand St. John the Baptist and St. James, Major. In the clouds are to be seen three angels, with the instruments of the Passion. The background is formed by a landscape against a clear sky.

The head of the Florentine school of the end of the fifteenth century, Domenico Ghirlandajo, here is represented by one of his best works, an altarpiece, the "Madonna in Glory Being Worshipped by Saints" (1011). Mary appears in a flamelike aureole between seraph heads and two praying angels. At her feet, with a most beautiful and delicate landscape for background, stand St. Michael and St. John the Baptist, while to the right and left kneel St. John the Evangelist and St. Dominic. This picture was painted for the high altar of Santa Maria Novella in Florence and was, together with the frescoes in an adjoining chapel, a votive offering of the Tornaquinci family.

The picturesque colouring, the clean, delicate and always expressive drawing, the plastic treatment



GHIRLANDAJO. — MADONNA IN GLORY BEING WORSHIPPED BY SAINTS.

U of M

of the figures, show us that the school of which Ghirlandajo was the leader had attained to a great height. He was a painter whose name is one of the great landmarks of Florentine art and who carried to perfection what Massaccio had conceived and begun. Ghirlandajo, whose real name was Domenico Corradi, was a goldsmith, as were most of the great Florentine sculptors, artists and architects, and his name was derived from the popularity which he gained from the garlands which he manufactured for the headdresses for the Florentine women.

The portrait, in the largest significance of the word, is the prominent characteristic in the productions of Ghirlandajo. He introduced portraits of contemporaries into his historical representations, thus raising to them an honourable memorial, but not, however, introducing them as the holy personages themselves, as was the practice among the painters of the Netherlands and in Germany. Simple and tranquil, in the costumes of their time, these personages stand by as spectators, or rather, witnesses, of the holy incidents represented. They frequently even occupy the principal places in his pictures.

The two wings, which accompany the above altarpiece, are the representation of "St. Lawrence" (1012) standing in front of a niche in his deacon's robe with a green mantle, his right hand resting on the instrument of his martyrdom, the left bearing a martyr's palm; the other "St. Catherine of Siena" (1013) in her nun's garments of black and white, holding a book in her right hand, and in her left a crucifix. Great majesty is to be observed in the execution of these figures and a certain degree of severity is noticeable, especially in the outlines.

Leonardo da Vinci, born in 1452 at the town of that name, is rightly placed at the head of the mature period of Italian art, for though he preceded the other great luminaries of the cinque-cento by a quarter of a century, yet his works alone anticipated their standard of perfection. He possessed an almost unparalleled combination of gifts, mental and physical. He had great personal beauty and was endowed with tremendous activity. He was sculptor, architect, painter, engineer and physiologist. He left writings on art and on physical science, the latter anticipating the greatest discoveries of modern times. He mastered the sciences indispensable to the highest development of these attainments, mathematics, perspective, mechanics and anatomy both of humans and animals. He planned canals, he designed fortresses, he invented machines for swimming, diving and flying, a compass, and engines of war of various designs. He was a poet and an accomplished musician, inventing and making his own instruments. He excelled in all the manly arts of his time, and while, as has been said, he stands first and highest in the ranks of the cinque-cento masters, he also stands last and highest of that order of intellectual painters, who like Massaccio and Mantegna combined the practice of art with the deepest research into its laws. His powers were too much for any one man or for one ordinary length of life; they literally trod on one another. With fewer gifts there would have been more results, with less ardour for science more performance of art. His temperament, also, impeded his free course. He was dreamy, procrastinating, impulsive, fastidious and ambitious of shining in society. Higher than mind of man could attain were the summits of perfection ever before him. He left what was good and certain for experiments after what he felt would be better. He studied everything in turn with the utmost ardour, and he finished almost nothing he undertook.

The temperament of Leonardo may be recognized by the varied processes of his art. He altered, retouched without ceasing, and the wonder is, not that he left so little, but that, under these circumstances, he should have left enough to establish the transcendent nature of his art. He was too universal to be included in any school, though his refinement, enthusiasm, and sometimes exaggerated sentiment, may be compared to the Umbrian school.

Leonardo studied under Andrea da Verrocchio, as did also Perugino and Lorenzo di Credi, and it is said that the two latter learned more of their craft from Leonardo than they did from their teacher, though it is only reasonable and just that Verrocchio, possessing as he did, profound knowledge both of the human figure and drapery, must have exercised valuable influence over all who studied under him.

There is but one of his paintings in the Pinakothek collection and that is stamped as an early work, while he was yet a pupil in the studio of Verrocchio. It represents the "Virgin" (1040a) holding out a flower to the Christ Child, who lies, quite nude, on a cushion. She wears a veil over her blond hair, a brick red under garment and a grey-blue overdress, which is confined at the breast by a jewel, while a blue gold-trimmed mantle falls from her shoulders. At her right is a crystal vase with flowers and in the background, through two round windows, is to be seen a view of a mountain landscape. The beauty of the Madonna and the charming Child, with its beaming eyes, point to Leonardo's early manner, but the vase of flowers, the execution of which is dry and uninteresting, would appear to us as if it were painted by another hand.

There are also three pictures, probably painted in Leonardo's studio and under his direct influence, one a copy of his "Gioconda" (1043); one of the Virgin, seated upon a flowery bank (1041) and holding upon her knee the Infant Jesus, who has a crucifix in his hand. The background landscape gives a distant view of a city gate.

The last of the trio is also a "Madonna" (1042) clad in a red dress, with an orange-trimmed light mantle, and a white flowered headdress covering her reddish hair. The Christ Child is supported by her right arm on her knee, on a green cushion. This work has many of the characteristics of the Netherland school and is said by some to be the work of Barent van Orley, in his Italian period. Later authorities have decided, however, that it is the work of some unknown pupil of Leonardo.

Lorenzo di Credi, a fellow pupil with Perugino and Leonardo da Vinci of Verrocchio, was very much influenced by Leonardo, in fact many of his early pictures have been attributed to the latter, though he was by no means Leonardo's equal, as the latter developed. He was a painter of light, cheerful colours, of exquisite execution and finish. It is related of him by Vasari that he set his palette with numerous and most carefully graded tints, and used a separate brush for each, and the clearness of his colours corroborates this statement. His subjects were generally limited to Holy Families, with gentle and contemplative saints and fine architectural backgrounds.

A characteristic tondo of Lorenzo's hangs in the Pinakothek, a "Madonna Worshipping the Christ Child" (1017), who is lying on the ground. An angel holds the little St. John, and to the left St. Joseph is seen sleeping. The background is a landscape with a ruin and the annunciation of the angel to the shepherds.

In the same room (1016a) is a "Virgin with the Holy Child," to whom an angel is reaching a vase of flowers. This is a true type of his Madonna, gentle and unmeaning. The Child must have been taken from an ungraceful model with large body, short neck, puffy limbs and a double chin. The landscape background, however, is exceedingly charming. This is one of the master's early works, while he was still a pupil in the studio of Verrocchio, and a drawing for the Madonna head is to be seen in the Malcolm collection in London.

A picture, which was formerly ascribed to Verrocchio, but is now known to be the work of some unknown follower of Lorenzo di Credi, is a tondo of "Mary and Joseph" (1018) praying to the Child Jesus, who lies on the ground on a cloth. In the landscape at the back is to be seen the annunciation to the shepherds, practically the same background as in the tondo painted by Lorenzo which we noticed previously.

Foremost among Leonardo's pupils Bernardino Luini is to be placed. He was born at Lovino on Lake Maggiore. The great merit of this master has only comparatively recently been acknowledged. The qualities of power and great individuality are not to be included in the range of his art, but in purity, grace and spiritual expression, his works, in their appeal to the heart, take rank with the highest known. Luini's career embraced the period of transition from the earnestness of the older masters, to the feeling for beauty which marked the perfection of Italian art, and his works embody both.

Pictures by Luini long passed under the name of his master Leonardo, but his type is so decided and distinct that his hand is now easily recognized. His likeness to the works of Leonardo is confined to a smiling and pathetically beatific expression, common to both, but much more frequently found in Luini's pictures, whose heads of women, children and angels present every grade from calm serenity, sweet cheerfulness and innocent happiness to ecstatic rapture; nor does he ever fall into exaggeration.

A beautiful example of his work is to be seen in his "St. Catherine" (1045), who bears a lily flower in her right hand, while with the forefinger of her left she points heavenward. Beside her is seen the wheel of her martyrdom and the background is formed by a softly executed and beautiful mountainous landscape. There is a look of ineffable beauty and ecstatic happiness on the face of the martyred saint, while the soft blending of the colours of the composition reminds us of Leonardo in his happiest conceptions.

There is also a "Madonna" (1046) holding the Christ Child upon her knee, a serenely beautiful Virgin and a happy smiling cherub Child. It is to be regretted that our collection has no example of his fresco work, in which his colours are even more transparent and attractive than his easel paintings in oil.

There is a small picture (1047) by Giovanni Pietro Giampedrini, a Virgin with the Christ Child, who holds a bird in his hand by a string, a copy of the original which hangs in the Borghese Gallery at Rome. Little is known of Giampedrini, but from his paintings he is to be recognized as a pupil, or more probably a follower, of Leonardo da Vinci. In the general similitude of the members of the Leonardesque school to each other and to their head, there is none who more closely imitates the dreamy expression, with an exaggeration of the grey and cold modelling, than Giampedrini.

A more important member of the school of Leonardo, Cesare da Sesto, known also as Cesare da Milano, who, though a pupil of Leonardo, went to Rome and there became the friend of Raphael and very much influenced by him. His works show him to have imitated the latter rather than his former master, though one of his creations, a "Judith," which hangs in Vienna, was long attributed to Leonardo, so like is it to his works in style.

The Pinakothek possesses a picture by him, which has been much restored, as it was badly damaged (1048). It represents the Virgin lying on the ground, holding a book in her left hand, her arm encircling the Infant Jesus, who reaches up to embrace her. Behind her John holds back a red curtain, letting in a glimpse of the landscape, which background has been attributed by some critics to Bernazzano, a landscape artist, who frequently worked in conjunction with Cesare.

Of the rare works of Girolamo del Santo, known variously as Girolamo Sordo or Padavano, who is traced by records up to 1546, we have a curious "Judgment of Solomon" (1020), and of those of Matteo di Giovanni di Bartolo, called Matteo da Siena, born about 1435, died 1495, and who was considered one of the best painters of his time, the Pinakothek owns one of the pictures for which he is best known, that of the "Slaughter of the Innocents" (1021), a subject which he painted many times, though it was quite beyond the scope of his powers. The actions are violent and ill-understood, the expressions grimacing, though that of Herod, who is seated on a throne, is successfully cruel. The large size of Herod's figure was a traditionary practice.

It is much to be regretted that the Pinakothek possesses no painting by the founder of the Paduan school, Andrea Mantegna, whose genius made itself felt in every school of Italian art. No more remarkable painter than Mantegna has ever lived. He combined an intensely realistic tendency with an ardent love of the antique, adding to these great powers of invention, a solemn poetry of feeling, the grandest expression of passion and a mastery of hand which is almost unique. Whoever has learned to know the great master will never overlook anything by him. His works have always a force and an energy which belong to no one else. In power of drawing the human figure, Mantegna is almost unrivalled though his figures are occasionally too long, still his hands and feet have the precision of sculpture and his powers of action range from the most tender to the most vehement. In his treatment of the human features no problem was too difficult for him. His drapery is always sculpturesque and of the highest order of beauty of arrangement, sometimes clinging to the form in a multitude of minute folds and finished in lights, half lights, shadows and reflections with the most patient truth. Mantegna was a tempera painter and his colouring was of harmoniously broken tones, but with little attempt at those rich and deep effects, which by the practice of oil his Venetian contemporaries produced.

But though we have no work that emanated from the brain and brush of the father, we have a series of six paintings, the works of Francesco Mantegna, painted from the designs of his illustrious sire. They are called "The Triumph of Petrarch" (1022b-g) and represent the Triumphs of Love, of Chastity, of Death, of Glory, of Time, and of Eternity. These small unique pictures have a charming grace and though they are not the work of the great Mantegna himself, yet they clearly show he was no mean follower of his father's art.

A picture by an unknown artist of the school of Ferrara (1023) represents the Virgin seated on a throne, with the Christ Child standing upon her left knee, surrounded by two saints in bishop's regalia and two brothers belonging to the Order of the Minorite Friars. Below and to the left are a dog and three mitres and on the right side of the throne are some cryptic letters, indicative of the names of the saints in the picture.

Ferrara was one of the towns much influenced by Mantegna and this picture has been attributed, though without any sufficiently good reason, to Cosimo Tura, called "Il Cosma," a quaint and dry Mantegnesque painter of singular energy of drawing, and great finish.

Of the school of Ferrara, also, was Lodovico Mazzolini, a pupil of Lorenzo Costa, who was much influenced by the Umbrian softness of his friend and teacher, Francia. Mazzolini adhered to the earlier school of Ferrarese teaching. His pictures are generally small and minute, with great depth and power of local colour, and often heightened with gold in the lights. His backgrounds consist, usually, of rich architecture with delicate bas-reliefs in classic taste. His two pictures in the Pinakothek are very characteristic. In the one (1024), the Virgin sits upon a marble bench with the Infant Jesus, to whom Joseph is giving cherries from a shell. In the heavens, God the Father leans against the ball of the world, and near him is the dove typifying the Holy Ghost. In the picture of the "Holy Kith and Kin" (1025) Mary sits with Jesus on her knee, and on the one side are Elizabeth and Zacharias and the boy John; on the other Joseph and Anna. At the edge of the picture are the portraits, right and left, of the pious donors. Both these pictures have noticeably charming landscape backgrounds.

Another " Madonna " (1026), which came to the Pinakothek collection from that of the Ercolani Palace in Bologna, is one painted by Marco Palmezzano, a pupil of the noted Melozza da Forli. The Virgin with the Child is seated on a throne, in a rich Renaissance hall, with Saints Francis and Peter on her right, and on her left St. Paul and St. Antony the Hermit. At the foot of the throne is a cherub playing the violin, suggestive of the work of Melozzo, whose musical angels are world-renowned. On the sword, which St. Paul holds, is the date of the picture, which is of fine execution, with all of Palmezzano's skill in elaborate colouring and tasteful architectural effect.

Luca Signorelli, otherwise known as Luca da Cortona, from his birthplace, and who painted with a grace and a grand style, anticipating Sebastian del Piombo in this respect, as he also sometimes anticipated Michelangelo in energy of composition, has given us a Holy Family (1026a), a tondo, in which the Madonna sits, in a rocky landscape, with folded hands, gazing at the Christ Child, who, entirely nude, stands beside her, laying his hand upon her knee. In the middle distance sits a naked figure on a rock near a stream, commencing to untie his sandal.

A severe, but perfect and noble drawing of the nude is noticeable in Signorelli's works, and a number of positions in his figures, never attempted in art before, are introduced with careful study and success. With the highest development, also, of plastic power, the anxious striving for mere anatomical correctness is no longer apparent, but gives place to a peculiar grandeur and elevation, stamped alike on scenes of tranquillity and beatitude, and on representations of vehement and fantastic action. We are, in every way, reminded of the style of Michelangelo, of whom Luca was the immediate predecessor, if not the contemporary. He may be considered a painter strictly of the nude, always powerful in action and agony, charming in colour tone, sometimes square and unselect in form, but always academic in character.

The all-pervading influence of Mantegna reached as far as Cremona, and one of the painters who emerged into distinctness by the comparative excellence of his work, was Bocaccio Boccaccino. Though somewhat dry in detail and manner, his figures have grace and beauty. His picture of the "Saviour of the World" (1029) with his right hand raised in blessing, while the left one holds the Crucifix, is not one of his most characteristic efforts, but it has a certain attraction of its own. This picture was formerly in Schloss Ambras in the Tyrol.

We may next consider two small pictures, which introduce us to a painter, who in his rare and exquisite productions, presents a cross between the art of Flanders and that of Italy, and who exercised an influence over the Venetians, the extent of which it is impossible to estimate. This painter is Antonello da Messina and unfortunately modern research has found but few records concerning him. There can be no doubt that owing to the scarcity of Neapolitan artists, early Flemish oil paintings were imported into the southern cities of Italy, and these undoubtedly attracted the attention of the Sicilian artist, and inspired him with the desire of acquiring the secret of the new and brilliant process. The fact that Antonello visited the Netherlands for that express purpose is corroborated, not so much by historical evidence, as by the nature of his works. It is said by Vasari that he formed a friendship with Jan van Eyck there, and from him obtained the secret of oil painting, but that contention cannot be borne out, as the chronology of the two painters does not agree. Jan van Eyck died in 1441, and the earliest genuine date seen on pictures by Antonello is 1465. There is, however, an explanation which on the face of it would explain this apparent discrepancy, which must have arisen among the commentators of Vasari. He mentions Antonello as visiting Giovanni da Bruggia — John or Hans of Bruges. But there were two Giovannis da Bruggia, Hans Memling being also known by that appellation, and when we consider the dates of Memling's birth and death (1424-1499) and his style of art, to which that of Antonello is obviously more nearly related than to the paintings of Jan van Eyck, all rational doubt vanishes as to which Giovanni da Bruggia was the friend and teacher of the Sicilian.

About 1473 it is believed that Antonello settled in Venice, where the sight of his new method produced a revolution among the great founders of the Venetian school. His early religious pictures show, unmistakably, a mixture of the Italian and the Flemish styles, which is very curious, but he, in his turn, came under the influence of Giovanni Bellini and his school, and his later works, of which we have an example in the "Body of Christ" (1029b) lying outstretched in a stone sarcophagus, with two angels holding a linen cloth over the corpse, is quite indicative of this period of his labours.

His other picture, a "Madonna" (1029a) in a dark blue dress, with a lighter blue mantle, partly thrown over her head, her crossed hands laid upon her breast, also bears the impress of the Italian influence, which in the end dominated his paintings.

In the same cabinet as these last is to be observed a picture, probably only a studio one, attributed to Gentile Bellini, the son of the noted Jacopo Bellini, whose pupil he was. This is a portrait (1030) of a young man, with long hair, dressed in a partly reddish and partly black dress and a small black cap, holding a stick in his uplifted, beringed hand.

To the family of Bellini, Venetian art owes much of her greatness. The father, Jacopo, was apprenticed to Gentile da Fabriano and accompanied the latter to Florence in 1422, but unfortunately all his surviving works are seen in doubtful or much injured examples. The chief testimony upon which his fame rests is in a book of drawings by his hand, now in the British Museum, inscribed with his name and dated at Venice, 1430.

Gentile Bellini received his education as a painter in Padua, but removed later to Venice, where he was appointed to paint the doors of the great organ at San Marco. The four pictures that resulted represent Saints Mark, Theodore, Jerome and Francis. In 1479 the Sultan applied to the Signoria for a good painter, and Gentile Bellini was sent to Constantinople, where he remained more than a year. There exist quite a number of pictures, notable among them that of the Sultan who was instrumental in bringing Gentile to his country, extant in various private and national collections. There is evidence that Titian, when a boy of nine, entered the studio of Gentile Bellini.

We must now enter more closely into the characteristic qualities of the Venetian school, which unfolded in the second half of the fifteenth century, and which, together with the schools of Florence and Padua, contributed a third important power in the development of art. In the two last schools this was effected by the study of form and the laws which govern its appearances, by drawing, modelling, chiaroscuro, etc., while colour was generally regarded as a subordinate quality. Among the Venetians, on the contrary, the element of colouring was considered all-important and in this respect the school claims an unrivalled precedence. Doubtless the residence of Gentile da Fabriano in Venice left many scholars there imbued with his manner, and owing to the teaching of Antonello da Messina the Venetians were the first, among the schools of Italy to practice oil painting in lieu of tempera, the greater fluidity and transparency of the former being highly favourable to their aims. Now, too, the accessories, particularly the landscape, assumed greater importance. Up to this time in Venice, the single figures of saints were painted on gold grounds and divided by framework. This practice now ceased; the complete subject was united in one picture, generally with an architectural background, and the "Santa Conversazione" now, properly speaking, first began. The saints are no longer seen placed at equal distances and in tranquil attitudes; contrast and variety are contrived. If one looks towards the Virgin, the other reads in a book; if one kneels, another stands upright. Such compositions are also embellished with pleasing accessories, sportive boy angels, singing, playing on musical instruments or bearing festoons of flowers or fruit, give a graceful variety to the solemnity of these religious representations. There were other favourite accessories, such as splendid thrones and tribunes under which the Saints are assembled and very frequently the portraits of the devout donors of the pictures were included in the painting.

The proper head of the Venetian school was Giovanni Bellini, son of Jacopo and brother of Gentile, who by a union of large gifts and length of years — he lived to be ninety years of age — appropriated and combined the best qualities of contemporary painters and schools, and developed those excellences, especially of colour, which constitute the transition from the fifteenth to the sixteenth centuries. His type represents a race of men of easy and courteous dignity, a race not yet extinct in

Venice. His Madonnas are gentle beings, imbued with lofty grace, his saints are powerful and have noble forms, his angels, beautiful boys in the full bloom of youth. In his representation of the Saviour he displays a moral power and grandeur seldom equalled in the history of art. It is much to be regretted that there is nothing from his gifted brush in the Pinakothek collection.

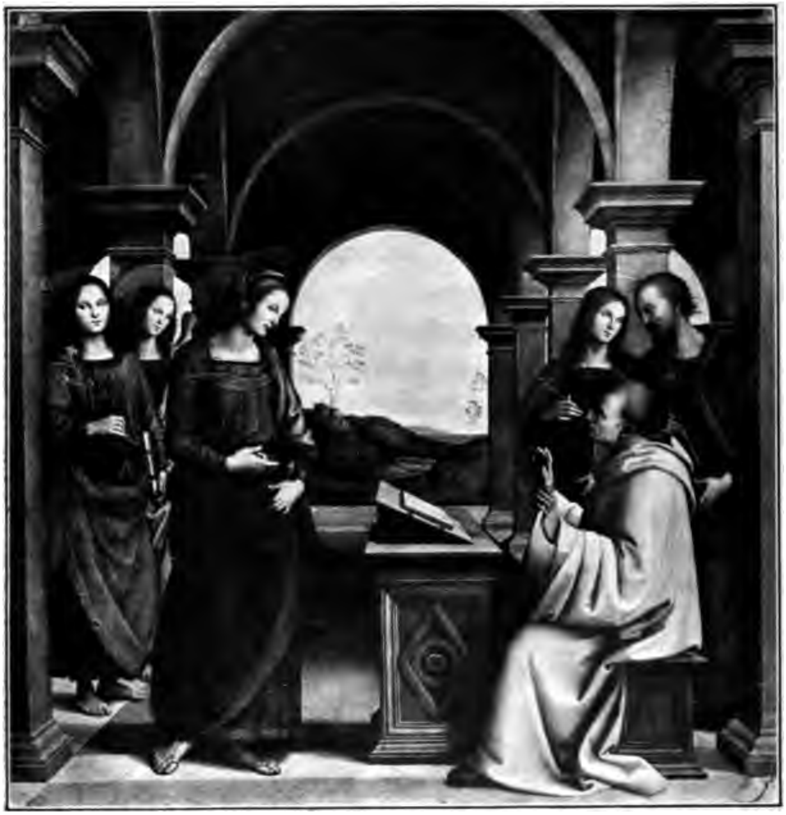
Giovanni Battista Cima, called Cima da Conegliano, was one of the most prominent of Bellini's followers and we are most fortunate in having one of his most characteristic works (1033), a "Madonna with the Christ Child," to whom the Magdalen holds out an ointment vessel. Opposite to them is Saint Jerome, and the whole is enclosed in a beautiful landscape background. Cima's Madonnas, as in this example, are somewhat inanimate and generally of one type but pleasing in expression; his male figures, as in the Saint Jerome, are characterized by great dignity and tranquillity in gesture and movement, but the remarkable feature of this painting, in common with his school, is his colouring, which is absolutely jewel-like in quality. In treatment of landscape and predilection for it, he even rivals Giovanni Bellini, to whom many of his paintings have been attributed. His attachment to his birthplace is shown by his frequent introduction of the hills and fortified walls of Conegliano.

Of a somewhat later date and severer style was Marco Basaiti, who was born of Greek parents in Venice, and who was a pupil and assistant of Luigi Vivarini and later of Giovanni Bellini, whose influence in the softness of his later works can be easily traced. We have in the Pinakothek an example of his early and one of his later style, "The Bewailing over the Body of Christ" (1032) and a "Madonna" (1031).

Three exquisite pictures, the work of Pietro Vanucci, more commonly called Perugino, from his residence in Perugia, are in the Pinakothek collection. Perugino was without doubt the most illustrious artist that Perugia produced, though not a little of his fame comes to him through association with his famous pupil, Raphael Sanzio. Perugino acted as assistant to Pietro del Francesco at Arezzo, and thus laid the foundation for that Umbrian feeling which is never absent from his works. Later he appears in Florence studying under Verrocchio, with Leonardo da Vinci and Lorenzo da Credi. It is known that Perugino was associated with Leonardo in the study of perspective and there is no doubt also that they studied together the mysteries of the then new art of painting in oil.

He was summoned to Rome by Pope Sixtus IV, in order to assist in the decorating of the Sistine Chapel, where he was the only artist employed who was not a Florentine. Some of these works were afterwards destroyed to make room for Michelangelo's "Last Judgment," but those still remaining, "The Baptism of Christ" and the "Delivering of the Keys to Peter," are painted, for Perugino, in quite a Florentine manner.

A picture, painted in his most charming style, which exhibits that grace and softness, that tender, enthusiastic earnestness, which gives so great a charm to his works, is his "Vision of St. Bernard" (1034), who, seated in a noble open hall, devoutly reading, perceives, in a vision, the Virgin, followed by two angels. St. Bartholomew, with book and knife, and St. John the Evangelist with cross and book, stand behind St. Bernard. This is one of the happiest creations of the late fifteenth century. It is worth while to compare this picture with the "Annunciation" of Fra Filippo Lippi (1005), in the same room, to observe the sequence and the rapidity with which art had advanced towards its goal of depicting pure, distinct humanity. The Gothic love of slender figures still prevails, but whilst Lippo had little feeling for symmetry, Perugino's figures, large as they are, are perfectly proportioned. Their movements, too, are really human and their tasteful and poetical atmosphere is far nearer our ideas than those in Lippi's works. What the latter had begun, Perugino almost completed.



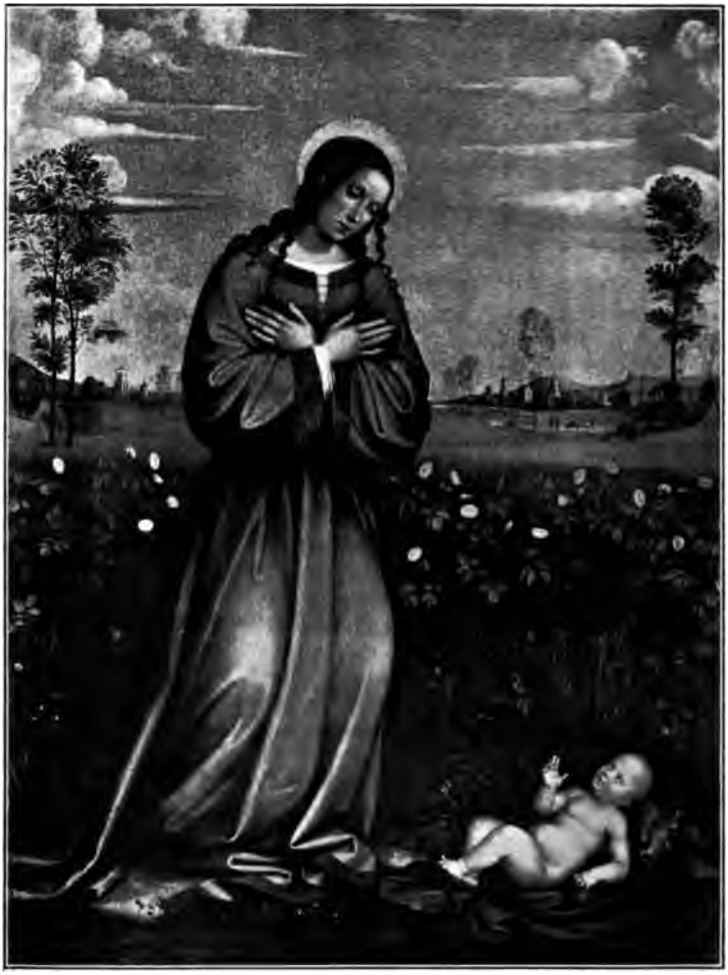
PERUGINO. — VISION OF ST. BERNARD.

UofM

with the Child upon her knee, in which his fine luminous colour, with a certain sentimental grace which pervades his school, are exhibited in a large degree.

Though Francesco di Marco Raibolini, known as Il Francia, was born at Bologna, so strong an affinity exists between him and Perugino in period, in treatment both of tempera and oil, in tenderness of feeling and in class of subject, that he is justly included among the Umbrians. It is supposed that Lorenzo Costa, a Ferrarese painter, who frequented Bologna, though younger than Francia and surmised to have been his pupil, gave him instruction in the secret of colour. Mantegna also visited Bologna, but the fact that paintings by Perugino were seen in that city towards the close of the fifteenth century, probably accounts for the Umbrian tendency of Francia's work. He was a goldsmith and his early pictures give evidence of his early craft in their clear outline, their metallic and polished surface and the minutia of detail of their execution. These characteristics were afterwards much modified in a higher development of pictorial feeling.

To his best period belongs his beautiful "Madonna with the Holy Child" (1040), who has a goldfinch in his hand and is held upright by his Virgin Mother upon a balustrade, over which hangs a magnificently bedecked cover. Behind, on a red



IL FRANCIA. — MADONNA IN A ROSEHEDGE.

carpet, stand two angels. This was formerly in the Zambeccari collection at Bologna and was purchased by Maximilian II and presented to the Pinakothek. It is a fine example of Francia's power of spiritual expression combined with gemlike colour.

We have also a "Madonna in a Rosehedge" (1039), which, though not as characteristic as the Madonna alluded to above, is still a most pure creation of art, and doubtless the period which produced this refined maturity of grace in Francia corresponds with that of the friendship between him and the youthful Raphael, suggested to have commenced in 1505, when the latter proceeded from Florence to Urbino, probably taking in Bologna on his way, and further testified to by letters which passed between them in 1508.

In this picture, the Virgin, with arms crossed over her breast, sinks praying on her knees, before the Holy Child, who, his right hand extended and holding an apple in the left, lies under a flower canopy on a bank. For background we have a beautiful landscape, in which two riders are seen tethering their horses on the banks of a small stream. The original drawing for this painting is to be seen in the Uffizi Gallery in Florence.

No painter has given greater sweetness and beauty to his Madonna heads, and his power of rendering the tenderest and pearliest female complexions is unsurpassed. The story told by Vasari that his death was caused by envy and mortification at the sight of Raphael's St. Cecilia, is, like many by that charming but somewhat inaccurate historian, proved to be untrue. A sonnet, addressed by Francia to Raphael, shows feelings of a decidedly opposite character. On the other hand, it is easy to believe a saying imputed to Raphael, that Francia's Madonnas were the most devoutly beautiful he knew. The master's type of Madonna was frequently imitated by his scholars, and not all the works, ascribed to him in collections, are really by his own hand.

Raphael Sanzio, born Good Friday, March 28th, 1483, died on Good Friday, 1520, the son of Giovanni Sanzio, and the pupil of Perugino, is represented in the Pinakothek by some of the best works of his early period. There is no need of comparison with other painters in order to exalt Raphael. The character of his pencil, its versatility, and its purity are sufficient signs of his marvellous endowments. No master has left so many works of the highest rank in art, no other so little that is defective or unattractive. He represents a purity and refinement of feeling and form, unattained before and unequalled since, in the combination of which, with power of hand and grasp of mind, he stands alone.

Yet Raphael may be said not to have been so new in his qualities, as so perfect. He was, therefore, not a master who could be successfully imitated. He possessed those evenly balanced and exquisite qualities which admit not of the more, and vanish with the less. His refinement became weakness in some of his followers, his strength, coarseness in others; so that some of the most unattractive mannerists may be quoted as those who strove to walk in his steps. As compared with his great predecessors, Michelangelo and Leonardo da Vinci, his distinguishing excellence may be summed up as that of harmonious beauty of expression, colour and form, neither so original, powerful or subjective as the first, nor so thorough in execution and modelling as the latter.

Like many of the masters of this zenith of art, Raphael's powers and activity were not devoted solely to painting. Besides making designs for statues, which were executed by others, there is evidence, both external and internal, to prove that two of the most remarkable works in sculpture of modern times were modelled and executed by himself. These are the " Boy and the Dolphin " now in the possession of Sir Henry Bruce, a cast of which is in the Dresden Gallery, and a figure of " Jonah " in the Chigi Chapel, in Santa Maria Novella, Florence. Raphael also fills an important place as an architect, and various buildings in Rome, besides St. Peter's and the Villa Medici, are connected with his name. Furthermore, by authority of Leo X he commenced the investigation and measurement of the remains of ancient Rome, with a view to its reconstruction, an occupation which was interrupted by his early death.

The "Baptism of Christ" (1037), with the predella painting, the "Resurrection" (1038), was painted while Raphael was still painting in Perugino's studio. They were brought by Cardinal Inghirami to Volterra and found their way into the Pinakothek collection by purchase by Crown Prince Ludwig. The "Baptism" represents the Saviour covered with a loin cloth, standing in the shallow water of the River Jordan, while John the Baptist, who holds in his left hand a cross and in the right the baptismal water vessel, performs the rite of baptism. On the right and left are standing angels, while those behind kneel in adoration.

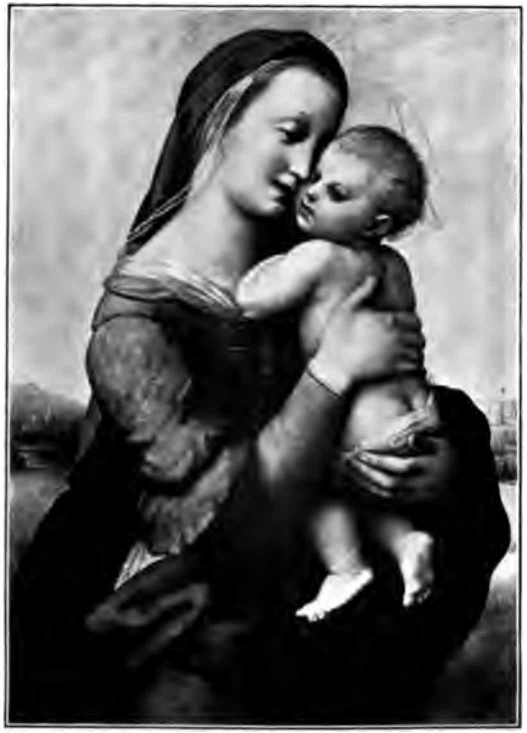
The companion picture to the foregoing, the predella of the "Resurrection" (1038), shows the Saviour standing on the edge of the grave, by which three watchers are sleeping, while the fourth, who has awakened, hurries away in terror at seeing the risen Lord. On the shield of one of the watchers is to be deciphered the original signature of Raphael. There were three other parts of this altarpiece but they are now in the Museum of Rouen. These paintings executed during this period, retain, as might be expected, reminiscences of the Peruginesque school both in conception and execution.

In the beginning of 1504 Raphael appears to have left the studio of Perugino and to have commenced an independent career. His works bear some of the features of the Umbrian school but already show the freer action of his mind, and a decided effort at greater individuality of representation.

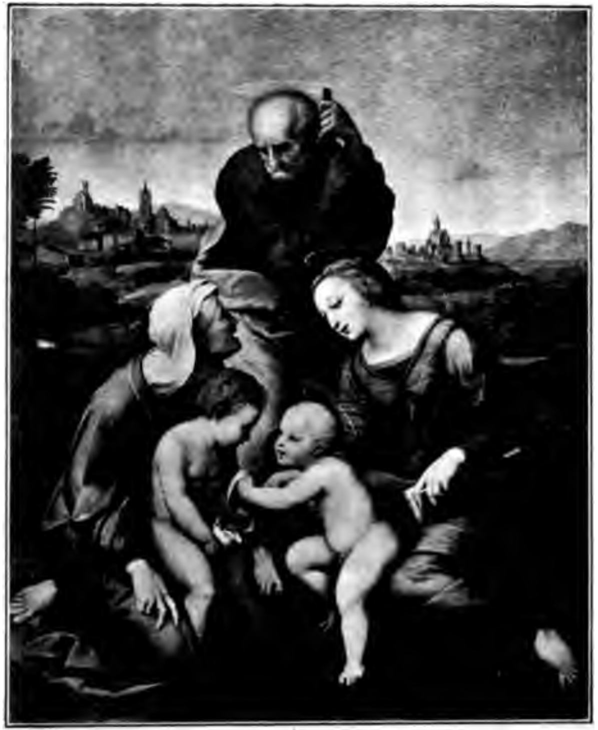
In the autumn of 1504 Raphael went to Florence, where Tuscan art had at this period attained its zenith, and the most celebrated masters were there contending for precedence. A new era now commenced in Raphael-development, and here he studied the old works of Massaccio, the labours of Michelangelo and Leonardo da Vinci, and was in close intercourse with Fra Bartolommeo, whose colouring delighted him so much that he strove to imitate it, while he, on the other hand, instructed the monk in perspective. From this period dates his entire emancipation from the confined manner of Perugino, and his advance towards independent thought and mastery of form.

Painted about this time is the enchanting "Madonna of the Casa Tempi" (1050). Here the Virgin is tenderly pressing to herself the Child, who nestles closely, as he appears to whisper words of endearment. In this picture, also, the Madonna is represented standing. The Virgin Mother clasping the Child so lovingly to her heart, laying her cheek against his, absorbed in gazing at him with a smile of bliss, makes a picture of the purest humanity, taken straight from life, which might have been a reminiscence of Raphael's own childhood; but the pure and lofty feeling of the artist has infused a spirit of more than earthly holiness into the consummate beauty in his portrayal of the holiest of human feelings.

The "Canigiani Holy Family" (1049), in our collection in the Pinakothek, shows a far richer composition. Mary sits on the ground in a meadow, opposite to her kneels the aged St. Elizabeth, each of the two mothers holding her child securely. The little Jesus smilingly accepts the scroll which John, with a serious look upon his face, offers to him; St. Joseph stands in the middle behind the two women, leaning with both hands upon his staff, and looks down ponderingly: a hilly landscape, with a town of many towers, forms the background. We learn through Vasari that Raphael painted this picture for Domenico Canigiani at Florence; that from the possession of his descendants it afterwards passed into the hands of the Medici. Then when the Elector Palatine, Johann Wilhelm, married a daughter of that house, the picture came, as part of



RAPHAEL. — MADONNA OF THE CASA TEMPI.



RAPHAEL. — CANIGIANI HOLY FAMILY.

the princess's dowry, to Düsseldorf, and was transferred thence in the year 1805 with the rest of the treasures of the Düsseldorf Gallery to Munich.

This beautiful picture is, unfortunately, in a very bad state of preservation. The groups of child angels, which formerly hovered in the air on either side of St. Joseph, have completely disappeared, through cleaning and repairing, so that now the too strictly pyramidal structure of the group strikes the eye more than was originally the case. If we wish to gain an ideal effect of the composition, we must see one of the old copies for the sake of comparison. There are several of these, for instance, a copy in oil in the Palazzo Colonna at Florence, and a wash drawing, not a particularly good one, it is true, in the Oxford Gallery.

Similar to the well-known "Madonna della Sedia," now in Rome, is the "Madonna della Tenda" (1051), formerly in possession of King Ludwig I of Bavaria, now in the Pinakothek. The Virgin, painted in profile, holds the Child in her lap; he leans on her bosom in happy childlike attitude, while at her side the head of the little St. John may just be seen. The composition is much the same as that of the "Madonna della Sedia," but the Child is represented in more lively action and looking upward. In the background is a green curtain and hence the Italian name of the picture. An old copy of this is to be found in the Gallery at Turin.

Under Julius II Raphael's mastery as a painter of portraits was largely in abeyance, owing to the magnitude of the other works in which he was engaged, and beside the picture of the Pope himself, we hear but of two others, one of which, that of the young Prince Federigo Gonzaga of Mantua, has disappeared. That, however, of the artistic Roman banker, "Bindo Altoviti," is now in our collection in the Pinakothek (1052). It represents a young man, about twenty years of age, with long blond hair and a black cap, looking over his shoulder at the spectator, his left hand lying on his breast. This picture was, for a long time, erroneously held to be a portrait of Raphael himself, in consequence of an expression used by Vasari, which certainly seems ambiguous: "For Bindo Altoviti he painted his portrait when he was young." It is a fine Italian countenance, full of sensibility, the colouring powerful with dark shadows.

There is also another picture, the head of the youthful "St. John" (1053), around whose shoulders is draped a red and black garment, but the authenticity of this painting is very doubtful, though it has been attributed to Raphael and bears some of the hall marks of his style and colouring.

The Pinakothek also contains copies of four of

Raphael's famous works, the "St. Cecilia" (1054), a copy of the principal figure of Raphael's famous picture in the Gallery in Bologna; the "Madonna del Cardellino" (1055), of which the original is in the Uffizi in Florence; a copy of the "Holy Family under the Oak" (1056), of which the original is in the Prado at Madrid, and the "Blessed Virgin with the Child" (1079).

Many artists passed from the Bolognese school of Francesco Francia into that of Raphael, generally acquiring a pleasing manner, but always retaining, in a greater or less degree, the direction of their early training. Of these may be mentioned Innocenzo Francucci da Imola, who remained but a short time in Florence, after he left his master's school, and who became one of Raphael's most zealous followers, even copying whole figures of that master's works, into his own compositions. His "Madonna with the Christ Child" (1060) is full of life and colour, and very reminiscent of Raphael's style.

A pupil of Domenico Ghirlandajo, who later came under the influence of Fra Bartolommeo and Raphael, was Francesco Granacci, a Florentine artist. He possessed his master's grace, uniting it with a lighter style, but he never attained to Ghirlandajo's life and energy. Later, Granacci inclined more towards the style of his great contemporary Michelangelo, and it is in this spirit that his four saints in the Pinakothek were conceived, "The Magdalen" (1061), "St. Apolloni" (1062), "St. Jerome" (1063), and "St. John the Baptist" (1064).

As an example of Granacci's earlier style, when he was still under the influence of Ghirlandajo, we see a "Holy Family" (1065) representing the Virgin Mother, kneeling praying to her Holy Child, who lies on the ground before her. Opposite her, seated on the floor, is St. Joseph, who gazes devoutly at Mother and Child. In the background to the left is the stable of Bethlehem, and the announcement of the angels to the shepherds.

A "Holy Family" (1066) by Andrea del Sarto, which came to the Pinakothek with the Düsseldorf collection, has been the subject of much dispute. The condition of the picture, which in the course of time must have received many injuries and consequent repairs and repaintings, leaves scarcely a doubt but that it is an original and that the paintings of the same subject in Italy and France are merely copies. This picture, of which he painted so many variations, shows us the Virgin kneeling, holding the Infant Christ in front of her. The Child leans over towards the little St. John, who is held by his mother, the aged St. Elizabeth. To the left stands an angel with a trumpet, while another lays his hand upon his shoulder. The colouring in this picture must have been truly splendid and even as it stands, with all the ravages of time, it still holds us by its gracious depth and characteristic beauty.

Andrea Vanucci, called Andrea del Sarto, from his father's trade as a tailor, represents another phase of mature Florentine art, which is marked by a splendid execution and a grand air. He was a pupil of Piero di Cosimo and later much under the influence of Fra Bartolommeo and Raphael and also of Leonardo da Vinci and Michelangelo. The delicate modelling and chiaroscuro of his forms in his best examples point to the great school of Leonardo, while the airiness and transparency of his colouring and sense of atmosphere go beyond Fra Bartolommeo on the road to Correggio. He executed a great many frescoes, which brought him into the highest repute as a painter, his principal works in that branch of painting being executed for the Church of the Annunziata at Florence. One of their peculiar features is the exquisite landscape backgrounds which he painted in them.

The easel pictures by Andrea are numerous, their subjects are generally Madonnas, Holy Families and similar altarpieces, and in these his peculiar quality, which consists of a harmonious fusion of tone in which the outlines of his work are almost obliterated, is freely developed.

About 1516 Andrea painted a " Dead Christ with

Angels," which, on being brought to the court of Francis I of France, led to many commissions and in 1518 Andrea transferred his place of residence to that country. Here he painted many powerful and grandly coloured pictures, notably a fine " Charity," now in the Louvre, in which the characteristics of Michelangelo may be traced.

It is believed that Andrea del Sarto's wife, Lucretia del Fede, a very beautiful woman, but a very undesirable wife, was his model for his numerous Madonnas. She induced him to request the King of France for leave to return to Italy for a visit, which leave of absence the king not only granted but provided Andrea with a large sum of money with which to purchase works of art for him. Andrea squandered all the money upon his wife and her relatives, while he ungratefully allowed his own parents to die in want, and never returned to France as he had promised to do. Another story told by Vasari of Andrea, gives an insight into the instability of his character and also illustrates the manners of the times. The Duke of Mantua greatly desired to gain possession of the picture of Pope Leo X, painted by Raphael, which belonged to Cardinal Ottaviano de' Medici, and is now in the Pitti collection. He obtained the authority of the Pope to appropriate it, but the owner, not being willing to part with such a treasure, commissioned Andrea del

Sarto to make a copy, which was sent to the duke as the original. So perfect was this copy, that when he saw it in Mantua, it deceived even Giulio Romano, Raphael's assistant, who had taken part in the execution of the original.

Copies of the five fresco paintings by del Sarto, which copies were formerly in the sacristy of the Theatinerkirche in Munich, are in the Pinakothek. The first four were executed by him in the court of the Compagnia dello Scalzo at Florence and are among the first frescoes he painted. They represent "The Angel announcing the Birth of St. John the Baptist" to Zacharias, in the Temple (1067); the "Visitation of Mary" (1068) to Elizabeth, with Joseph behind carrying a bundle; "John the Baptist" (1069) preaching in the wilderness to the assembled multitude; and the "Daughter of Herodias" (1070) bearing the head of the Baptist. These have somewhat the dry manner of the old school, but they unite with it a pleasing correct drawing and a great dignity of manner. The last of these copies of Andrea del Sarto's works is "St. Joseph" (1071) with his left hand holding his chin, taken from the Holy Family in the Barberini Gallery at Rome.

The school of Siena, which had declined in the fifteenth century, sought to renew its powers at the congenial source of the Umbrian school, and the attempt was made, more or less successfully, by several painters, at the beginning of the sixteenth century. It required, however, the influence of a master in whom every quality of art belonging to the time should be united, to raise Sienese painting to the standard of the sixteenth century, and such a master appeared in Giovanantonio Bazzi, generally known as Sodoma. He was a native of Vercelli and studied first under a noted glass painter of his native town, Martino Spanzotti, and later under Leonardo da Vinci. In his heads, particularly of women, he closely resembles his master, Leonardo. They unite tenderness, grace and sweetness, with an earnestness and fervour, not to be found in any but the very first rank of painters. Sodoma's graceful and picturesque treatment of landscape, somewhat reminding us of what we see in Francia's work, is also one of his remarkable features.

Sodoma settled in Siena and became a citizen of that city, and it is there that his most important works are to be seen.

There is an excellent example of his early work in the Pinakothek, a "Madonna" (1073) under a red baldachino, holding the Christ Child, who has a little bird in his right hand, on her knee. St. Joseph looks over her shoulder and to the left we get a glimpse of a beautiful landscape. There is also a fragment of a large picture, the head of the

" Archangel Michael " (1074), which was formerly in the Sampieri collection at Bologna and thought to be from Raphael's studio.

Another artist from the same school, and largely influenced by Sodoma, was Andrea Piccinelli del Bresciano, who painted a " Holy Family " (1075) which bears every evidence of being modelled upon Raphael's " Madonna of the Baldachino." This was formerly attributed to Fra Bartolommeo but recent research has shown that it was painted by the artist to whom it is now assigned.

Sodoma's most important assistant in his fresco work in Siena was Domenico Beccafumi, who most nearly approximates the noble and simple grace of his master, in the beauty and plasticity of his paintings. His picture in the Pinakothek is that of a " Holy Family " (1067), the Virgin kneeling before the Infant Jesus, who lies on the ground, holding to him a little lamb. Somewhat behind is the boy St. John, with a cross of reeds and a little banneret, while to the right side and half seen from the back sits St. Joseph.

A very beautiful " Pieta " (1080), the work of Benvenuto Tisi, generally known as " Il Garofalo " from his birthplace, next claims our attention. It represents the Virgin holding the body of Christ across her knees, while John supports it from under the arms. Nearby stands Mary Magdalen weeping bitterly. To the left are Saints Jerome in his cardinal's robe and Francis with the stigmata. On the right kneel St. Augustine and his mother St. Monica. A mountain landscape forms the background.

Of the works of Giorgio Vasari of Arezzo, whom we know more as a historian than an artist, we have two Madonnas (1091, 1092). Giorgio Vasari was an artist of versatile talent, a historical painter and architect. Many of his paintings are scattered among the various European galleries, but they are not of much interest or artistic value, if we except the fine portrait of Lorenzo de' Medici, in the Gallery of the Uffizi in Florence, and of Cosimo I in the Berlin Museum.

Vasari's greatest merit certainly consists in his literary labours; his biographical account of the lives of artists being the first important work on modern art. Without it our knowledge of single masters and of the development of schools would be poor and fragmentary. There is in his writings a certain fairness of tone which, in a painter living in the midst of various pursuits and contending interests, is no slight merit. Vasari's descriptions are often full of freshness and liveliness and his anecdotes are invaluable in the history of men and manners.

Lorenzo Lotto, who has given us a very beautiful " Mystical Marriage of St. Catherine " (1083), was a painter whom, from his versatile powers of imitation, it is difficult to classify with any particular school. He lived at a time when a group of great masters alternately and successively swayed the ductile hands of the inferior artists who clustered around them. Alternately influenced by Bellini, Palma, Giorgione, and above all by Correggio, he is now identified as the author of works which have passed under each and all of these names. Among those artists who did not attain to the very highest pinnacle, Lotto stands high. His very powers of imitation almost amount to originality.

The Pinakothek is exceedingly fortunate in possessing two authentic works by Correggio, one a sacred, the other a mythological subject. Of the early art education of Antonio Allegri, surnamed Correggio, from his birthplace, but little is known. It is said that he studied under Francesco Bianchi at Modena, but as he moved to Mantua when he was only sixteen, his earliest impressions must have been received from the works of Mantegna, whose influence can be easily traced in the formation of his style. This can well be seen in that conception of the art of foreshortening, in which objects are represented as if actually seen from below. As well as the influence which these works of Mantegna's exercised, Correggio owes to those of Leonardo the charm of expression, the roundness of form and softness of transition, for which his works are famed.

The dominant element in the painting of Correggio is that of chiaroscuro, that peculiar play of light and shade which sheds a harmonious repose over his works. His command over this element is founded on that delicacy of perception, that quickness of feeling, which is alive to every play of light, and is thus enabled to produce it in the form of exquisite modelling. Correggio knew how to anatomize light and shade in endless gradation, to give the greatest brilliance without dazzling, the deepest shadows without offending the eye. The relation of colours is observed with the same masterly skill, so that each appears in itself subdued yet powerful in its relation to others.

The two pictures in the Pinakothek were painted when the painter was about twenty-four years old. The mythological one (1094) shows a young satyr, seated on a stone and blowing on a pipe of reeds. Near him is a lute and to the left is a view of a landscape, with a roe feeding in the distance. The composition is very charming and idyllic. The other picture (1095) is unfortunately not a complete subject of itself. It has been cut out of a larger picture painted in Parma, the other part of which has been lost. It represents Mary seated under a tree, holding the Infant Jesus. Beside her are Saints

Ildefons and Jerome, near the figure of an angel boy, on whose shoulder the Virgin Mother lays her hand.

Three pictures belonging to the school of Correggio, or copied from his works, also hang in the Pinakothek, the "Virgin" (1096), an "Angel Head" (1097), "Cupid" (1098). The "Portrait of a Woman" (1099) with drop earrings is the work of Lelio Orsi, a pupil, and considered to be one of the best imitators of Correggio.

Two great names stand at the head of the Venetian school of painting of the sixteenth century, both pupils of Giovanni Bellini — Titian and Giorgione. Of the latter we can say that no painter ever stood higher in his life, or has remained steadily at the same elevation to the present day, though of the numerous works which he painted many have perished and many more have been lost. Giorgione, in common with the Venetians of his period, was absorbed in colour, and it is this quality which constitutes the charm of his productions. He gave the warmth of life to the colour of flesh and imitated the splendour and brilliancy of different materials. While delineation of life — life in its fullest beauty and health, colour in its deepest glow and atmosphere in its purest brilliancy — was the chief aim of the Venetian painters, they infused a tranquil dignity into the commonest as well as the most elevated subjects, and Giorgione is a characteristic exponent of the zenith of his period. The charm of his pictures cannot be described, it is as if Giovanni Bellini were here seen with every delicious quality full grown.

The Pinakothek, unfortunately, possesses no canvas from his brush. There is, however, a picture painted by Sebastian del Piombo, the best of Giorgione's pupils and himself a master, a bust "Portrait" (1087) of a full bearded ecclesiastic, with a biretta and a grey moire robe. Portrait painting played an important part in the works of del Piombo, and his treatment of this branch of painting is reminiscent of both Raphael and Michelangelo. He painted a very fine altarpiece for the Church of San Giovanni Crisostomo at Venice, which does not fall far below the grandness and richness of Titian. Soon after this painting, a Santa Conversazione, was completed, Sebastian received an offer of employment from Agostino Chigi at Rome, then reputed to be the richest private person in Italy, who was building the Villa Farnesina. In that city he came into contact with Michelangelo and Raphael, and chronicles of the times go to show that while he was on the closest terms of intimacy with the former, he was entirely inimical to the latter. Nevertheless, the portraits which Sebastian produced, in his early Roman time, bear witness to the influence which the paintings of Raphael produced upon him, and many of them have borne the name of that master for many years. It is now no secret among connoisseurs that the so-called Fornarina in the Uffizi, known as " Raphael's Mistress " and for many years attributed to Raphael, is by the hand of Sebastian.

Rocco Marconi executed for this same Agostino Chigi a picture which for a long time was supposed to have been painted by del Piombo. It is one of " St. Nicholas " (1085) clad in his priestly robes, in the act of reading. Above him, in the clouds, hover two angels, bearing his mitre, while either side are St. John the Baptist and St. Philip. Marconi's colouring has a transparency and a glow which remind one of the pictures of del Piombo, but frequently he degenerates into gaudiness and is unimportant in arrangement and expression.

The wonderful influence which Giorgione exerted in the realm of Venetian art extended even to his contemporary and successful rival Tiziano Vecellio, whose genius, however, was soon developed in all its originality. Titian lived for ninety-nine years and painted for nearly ninety of them. In this long period there were not only great changes in his style, but he watched intently the new problems propounded by successive decades, till the ideas, which had been sacred to him in his youth, faded away so that they were no longer comprehensible. When he, the most powerful offshoot of an old military family, a child of the rude Alps, began to study in Venice, about the year 1490, there were many living who knew the traditions of the early fifteenth century from their own experiences. He may well have spoken to those who knew Fra Angelico and his friends personally. The members of Donatello's circle in Padua probably frequented the studio in which Titian, as a boy, made his first studies in painting, and when the plague carried him off, in the midst of his activity, in 1576, it was not a year before the birth of Rubens and but little more than that of Franz Hals. He lived in habits of intimacy with philosophers and poets of his time, with Ariosto at Ferrara, and Pietro Aretino at Venice. Princes and nobles honoured him as the first of portrait painters, Pope Paul III invited him to Rome, but it was the Emperor Charles V who most frequently employed him. All this must be taken into consideration if we are to estimate him aright.

In the multifariousness of his powers, Titian takes precedence of all the other painters of his school; indeed there is scarcely a form of art which, in his long and very active life, he did not adopt. But the tendencies which affected life and art in Venice, were naturally different from those which governed the Florentine and Roman schools. Titian's greatness is not therefore to be found in the same department as that of Raphael and Michelangelo. Large symbolical compositions, full of allusions, adapted to church history, were not his object, but all those excellences which, from his first to his last picture, he sought to attain, and often did attain, in highest perfection, were not less high and infinite in nature, than those of the other great masters. The full and glowing force of Giorgione resolved itself in Titian into a free and severe beauty, a pleasing and noble idea of nature.

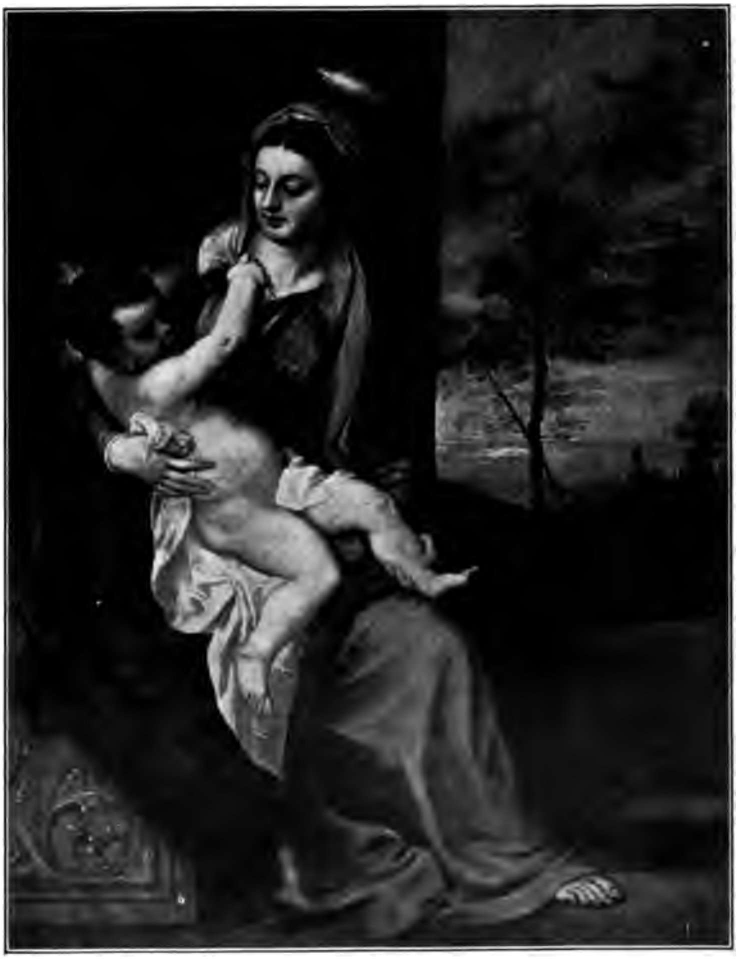
Two forms of nature specially courted his pencil — landscape and portraiture — and in each he has revealed to the world treasures of truth and poetry, not arrived at before. For Titian is not only a painter of humanity in its widest distinctions, in the dignity of man, the beauty of woman and the playfulness of childhood, but he is especially the delineator of all three, under every aspect of the highborn and the affluently placed classes of society. The well formed, the well fed and the well dressed, the intellectual, the noble and the splendid, were the natural subjects of his art, which is why he does not satisfy those who look for the realization of the sacred idea which involves the abnegation of self. Titian, therefore, can hardly rank as a painter of religious feeling, though in scenes of pomp and magnificence, all made up of things earthly, though accepted by the Roman Church as typifying the celestial, he stands triumphant.

Titian was brought from his birthplace, Cadore, to Venice at a very early age, and placed in the studio of Gentile Bellini, and indeed all his early works betray the influence of Giovanni Bellini, the brother of the former.

The collection of Titian's works in the Pinakothek is small, but extremely well selected, as it takes in examples from his early period till the end of his life. The "Vanity of Things Earthly" (1110) is in the guise of a beautiful woman, who holds in her right hand a glimmering candle and gazes into a round mirror, in which, near jewels and gold coins, an old woman spinning, typifying Fate, may be seen. This picture is modelled on the style, but not altogether with the beauty of the Flora, so known to fame, in the Uffizi. This was the forerunner, with Titian, of a new style. The colour is put on in broad surfaces, as was the custom of old, but lights now flash which bring new movements into it. The treatment of form brings out in the happiest way the poetical character which dominates Titian's paintings. The great repose of mood and the striving of the early sixteenth century for powerful imposing effect, made Titian choose women of the Juno type as models. The idea conveyed by the picture is an allegory of the transitory nature of beauty and splendour.

Some years later comes the splendid "Portrait of a distinguished Venetian" (1115) which in many ways closes the master's first period, and here are to be found many echoes of the style of Giorgione. The powerful mood, the purity of form from which everything decisive, one may almost say everything individual, is kept remote, reminds one forcibly of the master's earlier style, but the freedom of conception and the technique are absolutely masterly. It is one of Titian's finest portraits. In contrast to the very individual style of portrait painting of the fifteenth century, Titian did not aim, at this time, at sharp characterization. A certain amount of resemblance quite satisfied him, and yet, how free, dignified and reserved is the distinguished man before us; the psychological element plays already a great part here, and Titian's treatment of space is absolutely remarkable. There is no wall, no table or other piece of furniture to mark the limitation of space, but what we feel clearly is that the portrait is full of movement and vitality, and this merit is closely connected with most rich and delicate treatment of colour.

In 1548 Titian was called to Augsburg by Charles V to paint the latter's portrait there. One of the portraits of the emperor painted at that time is in the Prado and the other is in the Pinakothek (1112). Titian was fully seventy years old when he painted this masterpiece, but at an age when others had fallen a prey to monotony in their works, Titian grappled with new problems. How different, how amazingly matured is his style in contrast to the earlier portrait described above. If while Titian in his earlier period laid great stress on the poetical and attractive, he now endeavours to gain his effects by rendering life as it really is; consequently this portrait of Charles shows immense individual characterization, without any attempt to flatter or to embellish his subject. Yet he never forgot for one instant that he was painting his Majesty the Emperor. In this portrait the emperor, clad in a black velvet costume trimmed with a rich brown fur, sits in a red velvet easy chair. On his breast is the Order of the Golden Fleece on a black ribbon, in one hand he holds a handkerchief. The splendid construction of the picture gives it an importance which is far more than merely decorative. Unfortunately the former splendid crimson of the carpet is not very well preserved, as it must have imparted an extraordinarily brilliant element to the portrait of the pale monarch. This picture is the best type of portrait of the Renaissance, and for centuries it was used as a model for countless variations. Particularly noteworthy is the treatment of the velvet,



TITIAN. — MADONNA AND CHILD.

U of M

which is magnificently rendered, and when one compares the landscape of this picture with that of the small "Madonna" by Palma Vecchio in the same room, one can realize to the full the greater richness, and artistic and picturesque value of Titian's work.

About the same time that this portrait was completed, Titian painted the famous "Madonna and Child" (1113), the little one, with beautiful childish touch, clinging to the garment of his Virgin Mother. Unfortunately, the picture is not particularly well preserved as the draperies have become discoloured. The colouring is very much like the treatment of the portrait of the emperor, and must have been much warmer originally. An exquisite detail is, that instead of the usual Gothic hall, in which the Virgin and Child are generally placed, Titian has given us here a beautiful landscape, with the effect of the setting sun, which gives a deep feeling of life to both form and colouring.

Far the best work of Titian's latest period is the "Crowning of Christ with Thorns" (1114). It was probably the last picture which he completed with his own hands. Titian painted many paintings that were more splendid but nothing bolder or more powerful. One may call this picture a criticism by Titian of a beautiful composition of the same subject which he painted in 1540 and which is now in the Louvre. The older composition has the cold brilliant colouring of his earlier period, consequently Titian has adopted the traditional and stereotyped form, with rude figures holding long staves who press down the thorns upon the sacred head. He has used tight fitting, scanty garments to clothe the people who stand around mocking the Saviour, and placed a soldier, in a glittering suit of armour, in the centre of the picture. The figures are broad and powerful and architecture plays a prominent part in the composition. The later picture is of an entirely different character. Far less stress is laid on architecture, the figures of the men and of Christ himself are more slender and supple, and the effect is at once more intense and more delicate. The colouring is extremely beautiful, especially in the costume of the youth in the middle of the foreground, who wears a blue black doublet with yellow sleeves and who occupies the position of the powerful man in chain armour, in the Paris version.

A "Portrait" (1111) which was formerly considered to be that of Titian's friend, the poet Pietro Aretino, presents us a young man in a black dress, with a fur-trimmed mantle, his right hand at his side, his left gripping his dagger. The same person has been painted by Giorgione, a portrait which hangs in the Uffizi, in the dress of a Knight of Malta.

In the picture of "Venus initiating a Young Girl into the Mysteries of Bacchus" (1116) we have a composition, whose precursor is in the Borghese Gallery at Rome. In it Venus seated on a bench is holding the veil, with which the novice before her is to be enshrouded. To the right, behind the young girl, is an old satyr lifting up a shining silver dish filled with fruit and in the background is a young satyr holding up a large bunch of grapes. To the left, standing on the bench with his head leaning on his two hands, which he has placed on the shoulder of his Mother Venus, is the little God of Love.

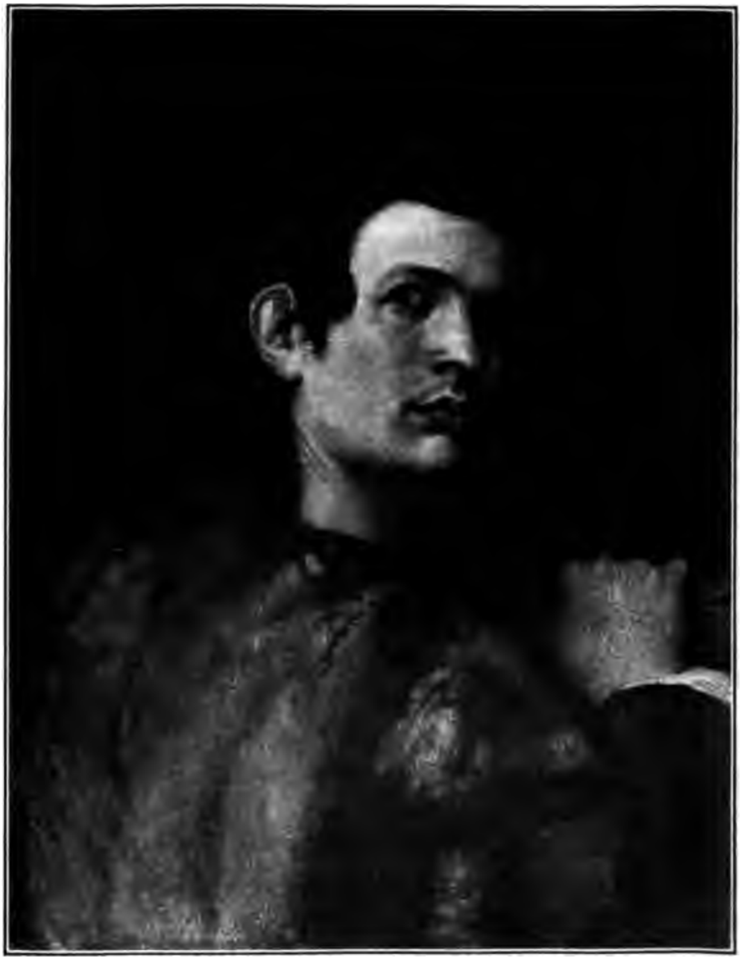
A canvas which is catalogued in our gallery as the work of Paolo Veronese but which is certainly by Titian, is the fragment of a picture of "Jupiter and Antiope" (1133). It is part of a larger composition, and shows the nude Antiope lying on a couch, and Jupiter in the guise of a satyr approaching her in the ardour of love. The complete picture must have been a splendid and wonderfully impressive work but, like Correggio's "Leda," in the Berlin Gallery, it was sacrificed to prudery and cut into pieces.

A picture by some unknown member of Titian's school is the "Portrait of a Young Man" (1118) in a black cap and coat, the latter opening to show a fully pleated shirt, worn underneath.

A "Madonna" (1117) in an open landscape gazing adoringly at her sacred son, who lies on her knee while on the left are Saints Jerome and Francis, and on the right St. Anthony, who touches the Child's foot reverently, was formerly attributed to the great master himself but is now known to be the work of his pupil and brother, Francesco Vecelli.

The influence of Giorgione is deeply displayed in the works of many painters who were not his direct scholars, and of these Jacopo Palma, called Il Palma Vecchio, to distinguish him from a nephew, Palma Giovane, stands foremost. He was born near Bergamo in 1480, and studied under old Giovanni Bellini, though even at the time when he was working in Bellini's studio, he painted a Santa Conversazione, dated 1500, which showed that he had even then developed the ample forms and gorgeous breadth of drapery which are his characteristics. He also showed that enchanting feeling for landscape which seems to be the birthright of the great Venetian painters.

In the Pinakothek we have a skilfully painted "Portrait of Himself" (1107) by Palma, which represents him glancing over his right shoulder and holding a pair of gloves in his hand. He rivalled his great contemporaries Titian and Giorgione as a painter of female, and what may be termed fancy portraits, and his pictures have been frequently at-



PALMA VECCHIO. — PORTRAIT OF HIMSELF.

U OF M

tributed to these other masters. Two pictures in Rome, "La Schiava di Titiano" in the Barberini collection and "La Bella di Titiano" in the Sciarra Palace, are now known to have been painted by Palma. In the Belvedere collection at Vienna is a portrait of his daughter Violante, who is believed to have been Titian's love, and who served as her father's model for the wonderfully beautiful Santa Barbara, in Santa Maria Formosa.

Excepting for these portraits Palma rarely departed from the usual range of Madonna and saints, which at that time formed the general subject for the painter's brush. Our collection contains one of these Madonnas (1108), who, seated in an open arbour, holds the Christ Child on her knee. The little Infant Jesus inclines towards St. Roch, who kneels before him with hands outstretched in supplication, and offering a rose-wreath. Behind him is St. Mary Magdalen and the whole group is framed in a beautiful clear landscape, with a view of a castle and a campanile in the distance.

The expansion of art of the sixteenth century owes much to Palma Vecchio and certain Venetian characteristics may be said in him to have reached their highest development. He was a very prolific painter and at his death no less than forty-four canvases, commenced by him, remained unfinished.

Our gallery contains two pictures painted by

Paris Bordone, who, though Venetian in education, took a path peculiar to himself, remarkable for the rosy appearance of his flesh and for the purple, crimson and shot tints of his draperies.

Our pictures, which are not very characteristic of Bordone, who dealt with mythological and classical subjects more frequently than he did with religious ones, and whose noted portraits are of women, are one of a Man (1120) with a heavy full beard, his right hand holding a book; the other (1121) of a black gowned man in front of a jewel-bedecked table. Behind him to the right is a young girl in a decolleté dress.

Alessandro Bonvicino, known as Il Moretto da Brescia, painted with a style of his own, which, though containing some of the best qualities of his contemporaries, shows a cooler shade of colour, and is distinguished by a peculiar blue. In his highest maturity he may be termed the precursor of Paolo Veronese. His compositions are frequently of the highest order and in them he evinced so much beauty and nobility of sentiment that it is quite unaccountable that he has not, until quite recently, gained anything more than local celebrity.

Moretto painted innumerable altarpieces. He was also a great portrait painter, imparting to his sitters the same dignity with which he imbued his saints. Of this branch of art his only picture in the Pinakothek is a specimen. It is that of a black bearded "Ecclesiastic," in a biretta (1123). His right arm is placed on an open prayerbook and he holds a handkerchief in the left. The dignity and depth of colour in this picture are quite remarkable.

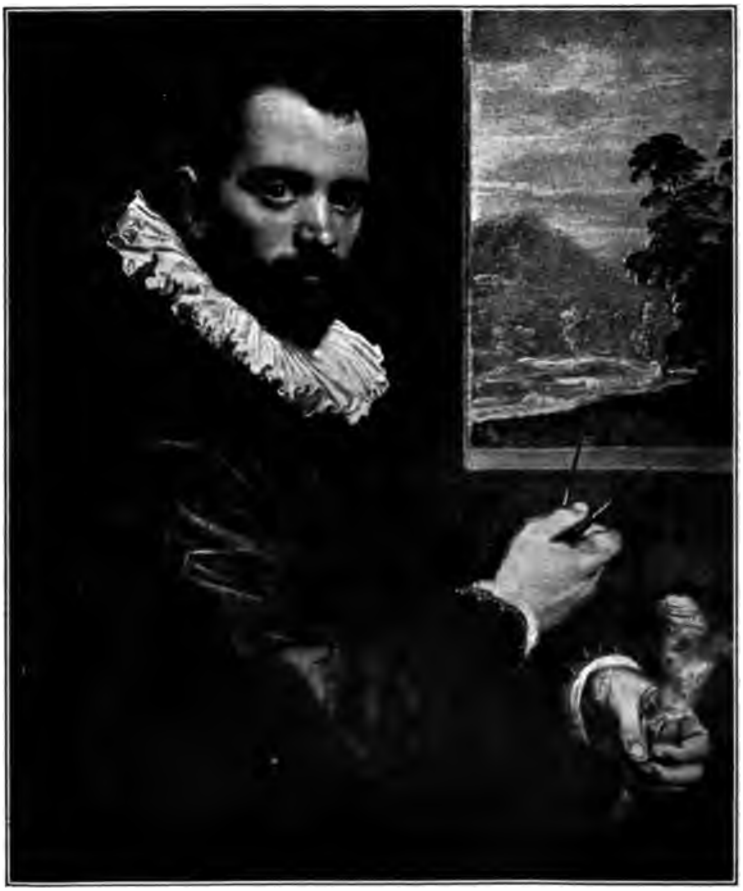
His pupil, Giovanni Battista Moroni, was a celebrated portrait painter. His works are full of life and are executed with great individual truth and with an ease of attitude and an absence of constraint which shows a high order of merit. Displaying to the full all these characteristics is the "Portrait of a Lady" (1124) in a fur-trimmed garment, with a gold-embroidered head covering and a white coif.

There is also a "Portrait of a Man" (1125) with a rose in his right hand, by Francesco Torbido, called Il Moro, who studied under Liberale da Verona, but modelled himself more on the Venetian style. This is a somewhat weak head and has but little charm of manner.

Still another portrait, that of a Lady with light brown hair, richly dressed in black and gold brocade, holding in her hand a string of pearls, which hangs round her neck, is the work of Scipione Pulzione di Gaeta (1126). It is a very beautiful work, the colour being deep and lustrous and the treatment fine and tender.

For a much longer period than any other school of art in Italy that of Venice continued to flourish and to retain a real and vital originality. This superiority is to be attributed on the one hand to certain favourable external circumstances and on the other to the healthful principle of the school, the study and imitation of nature. It can not be contended that the artists of the second half of the century equalled in their collective excellence the great masters of the first half, but in single instances they are frequently entitled to rank with them. At the head of these is Jacopo Robusti, known to fame as Il Tintoretto. He was one of the most vigorous painters that the history of art can show, one who sought rather than avoided the greatest difficulties, and who possessed a true feeling for animation and grandeur. He adopted as his models " the power of design of Michelangelo and the colour of Titian." But at this time Venetian art had fallen into the mistaken path of colossal and rapid productiveness, and Tintoretto was the painter who paid the greatest penalty for this taste.

He studied for a short time in the studio of Titian, but failing to agree with that master, he left him in order to follow a path of his own. He copied the works of his late master assiduously and designed from casts of Florentine sculpture and from the antique, particularly by lamplight, in order to exercise himself in a forcible style of relief. He



TINTORETTO. — PORTRAIT OF A SCULPTOR.

M 40 U

also made models, which he lighted artificially and hung up in his studio, for the purpose of mastering perspective, so little studied by the Venetians. By these means he united great strength of shadow with the true Venetian colouring, which gives a remarkable character to his pictures.

Tintoretto's portraits belong to the finest of his works and of this branch of his art we have a most picturesque "Portrait of a Sculptor" (1127), probably his own brother, which was till recently supposed to be a portrait of the anatomist Andreas Vesalius. In contrast to the aristocratic conception so characteristic of Titian, there is less in this portrait of special style, more of the everyday element. It already shows the beginning of the seventeenth century type and is very highly esteemed on account of its powerful, and at the same time distinguished and picturesque effect, which is due to Tintoretto's handling of a perfectly pure grey — to that colour which is the basis of the colour harmony of the pictures of the seventeenth century. Tintoretto's wonderful grey was to a certain extent borrowed by Velasquez, who had a very high opinion of this successor of Titian, and Rubens also learned much from his colouring.

We have also a "Portrait of a Venetian Noble and his Son" (1128), of which the conception is fine, the colour golden and the whole composition conceived and painted with a pure and careful execution.

The third picture by Tintoretto of which the Pinakothek can boast, is a "Mary Magdalen" (1126) in the house of Simon the Pharisee, anointing the feet of the Saviour with ointment. Behind her at a white covered table are Simon and four young men.

The portrait of the one-eyed Venetian admiral Mocenigo (1132) was long attributed to Tintoretto, but the more massive treatment of colour and the seascape prove it to be a Flemish work, probably painted by the Flemish artist Regnier, who lived many years in Venice under the name of Renieri, and became a much valued portrait painter.

One always associates Titian and Tintoretto with that other wonderful name in Venetian art, Paolo Cagliari, known to fame as Paolo Veronese, from his native town of Verona. Strange to relate, his works found no favour in his home city and he painted at St. Fermo and at Mantua till he finally reached Venice, which, from the time he commenced to paint there, to all intents and purposes became his home. There he studied and formed himself, especially in colour, on Titian. While it may be said that he did not equal that master in the perfection of his flesh tones, still by splendour of colour assisted by rich draperies and other materials, by a very clear and transparent treatment of shadow, by comprehensive keeping and harmony, Paolo Veronese infused a magic into his pictures by which he surpassed almost every other master of the Venetian school. Never was the pomp of colour so developed as in his compositions, which may be likened to concerts of most enchanting music. His peculiar qualities are grandly developed in scenes of worldly splendour. He particularly enjoyed painting festive scenes for the refectories of rich convents, suggested certainly by passages in the Bible, but treated with the greatest latitude, especially as regards the costumes, which are always those of the artist's time. In these and similar examples, we have a most gorgeous display of grand architecture, of splendid gold and silver vases and utensils and the most brilliant costumes; above all he presents us with a powerful and noble race of human beings in full enjoyment of all that renders earth attractive. That which distinguished Paolo Veronese from Tintoretto, and earned for him the title of the greatest living master after the deaths of Titian and Michelangelo, was the vitality and poetic feeling which he infused into a declining period of art.

Except for the fact that he once accompanied the Venetian ambassador Grimani to Rome, but little is known of the life of Veronese. Venice was his principal residence, and there he produced those numerous grand dramatic compositions which give an air of Italian splendour to every gallery they adorn.

In the Pinakothek we have quite a large number of Veronese's works, amongst them a charmingly arranged picture of "Cupid between two large black and white spotted dogs," the pets of the artist (1134). This beautiful picture had originally a delicate light silvery shimmer but has unfortunately been added to at the top, and on account of this addition the original portion was also freely painted over. One of the very few comparatively small pictures of the "Holy Family" which Paolo Veronese painted, is to be seen in the Pinakothek (1137). It shows the Christ Child standing on his Virgin Mother's knee, holding a little bird in his hand, while St. Joseph gazes upward at the Holy Child. The Madonna in this picture is very sweet and gracious while the tones of the painting are noticeably low and mild for a painter of his usual brilliance of colour.

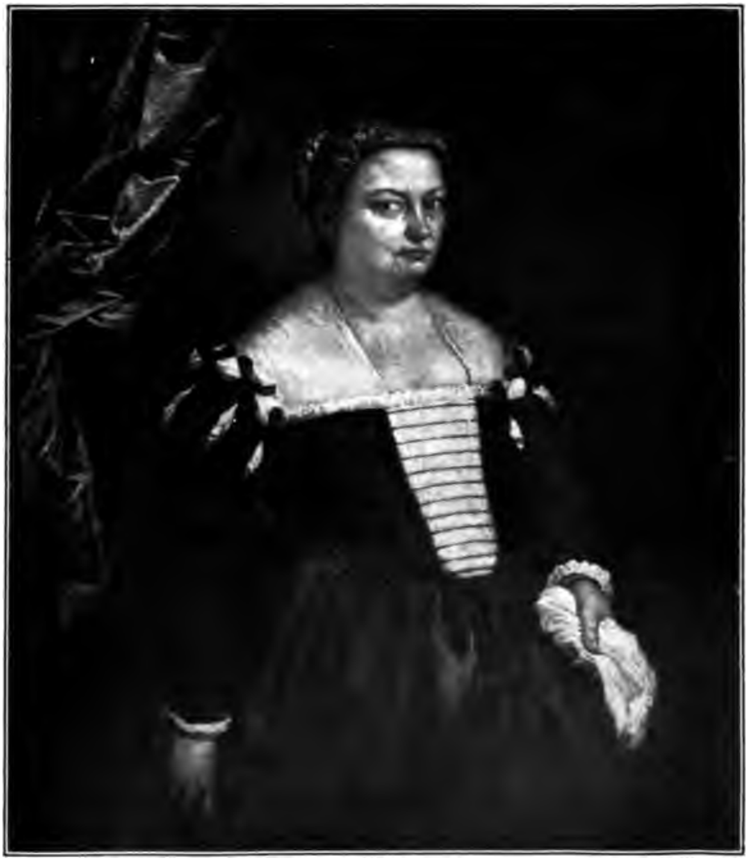
Two versions of "Christ with the Captain of Capernaum" are to be seen in Veronese's pictures in our collection. In the first (1136) the Saviour surrounded by his apostles turns towards the kneeling figure of the captain. Behind them are the soldiers under the latter's command, and between him and Christ is a page bearing his master's helmet. This painting shows Veronese's mastery over a certain delicate grey lustre which gives a peculiar tone to his work and which contrasts wonderfully with the richness of colour of the garments of the men-at-arms. In the other version of this picture (1139) Christ, with three of his apostles, listens to the captain, who kneels before him between two soldiers bearing spears. On the left side a servant holds the captain's horse. This picture has been said to be only a composition from the studio of Veronese, the work probably of one of his pupils, and the same thing is said of its companion picture, "Christ and the Woman taken in Adultery" (1138). In this last the woman is being brought by soldiers and guardians of the peace to Christ, who is surrounded by the scribes and Pharisees, to be judged. Two of the former are reading from a book which a young boy holds up for them. This is somewhat ampler of arrangement than other works of its sort and is distinguished by fine heads which show the draughtsmanship, if not the colouring, of the master hand.

Another noticeably beautiful work is that of "Cleopatra" (1140) in a white dress and purple overmantle, richly jewelled, seated on her couch and holding the asp to her right breast; and a small picture which exhibits the master's delicate, silvery grey shimmering light, is the "Adoration of the Magi" (1145), a little canvas, showing Mary with the Child, at whose feet the adoring sages have cast themselves. St. Joseph stands behind the Mother and Babe, who are enveloped in the beams of light which come from above.

Paolo Veronese has left but very few portraits but those which he did are of great beauty. The best of his pictures of this class in the Pinakothek is the "Portrait of a proud Venetian Lady" (1135), stately and splendid as demanded by the Renaissance, dressed in a brown silk gown with slashed puffed sleeves, holding a lace handkerchief in her left hand. Behind her is a dull red drapery. The colouring of this picture is particularly beautiful and harmonious.

Another charming portrait is that of a black-gowned woman seated in an easy chair (1146) with a little lad in a green doublet standing before her.

Closely related to the school of Venetian art is the style of the artist family Bassano, who were noted painters of the genre school. The application of the Venetian principle, the imitation of nature, showed itself so forcibly in the paintings of Paolo Veronese, that it was only to be expected that other painters, who were influenced by him, would seek to render Nature in her more ordinary aspect, and thus the genre, as it was called, would also be cultivated.



VERONESE. — PORTRAIT OF A PROUD VENETIAN LADY.

UOF

This took place in the school whose founder and chief master was Francesco da Ponte, surnamed Bassano. We have no pictures of his in the Pinakothek, but several by his son, Giocomo or Jacopo da Ponte, who studied assiduously the works of Titian and Bonifazio Veneziano and at first emulated the manner of these masters, but returning to his native place, the environs of which suggested his peculiar style of composition, he painted subjects in which he could use landscape most effectively with the people and the accessories of the lower classes of life. These he connected either with events from sacred history or mythology. Frequently he painted simple scenes of country life, cattle, markets, etc. Or he would even omit figures altogether and simply introduce buildings with animals, instruments of agriculture, kitchen utensils and still life. The works of Jacopo da Ponte have often a solemnity of low tones in sky and landscape which are very attractive. The manufacture of copper utensils at Bassano, which are placed out in the principal streets, also gives a clue to the introduction of these vessels in his pictures, where the brilliancy of their metallic sparkle is specially valuable.

We possess one of his most beautiful pictures in a "Virgin seated on a Throne" (1150) holding the Infant Jesus, a closed book in her left hand.

On either side stand St. Anthony the Hermit and St. Augustine. This picture and the " Entombment of Christ " (1147) show strongly the influence of Titian and must have been painted while Jacopo was still studying in Venice and before he returned to Bassano. In the latter two men are bearing the body of the Saviour, while to the left in the foreground women are occupied with the Virgin Mother, who has sunk down unconscious. The Magdalen bends over a vessel containing precious ointment. All the light of the picture is supplied by the torches of the men in the background.

Naïve in conception is the picture of " St. Jerome in the Desert " (1148) kneeling before the crucifix with an open book and a skull before him. In the left corner is his emblem, the lion, and a splendidly painted donkey. This is a true type of Bassano's sacred composition, with a commonplace animal in the closest juxtaposition to holy objects. Representative of his thoroughly genre style is his " Israelites and Moses striking the Rock " (1149). Here are to be seen men, animals and the very beautiful copper vessels for which Bassano was so famed. To the left a young man reaches out a drinking shell to an older man who sits upon a horse.

The Bassani represented in Northern Italy a charming mixture of the decorative and the genre. The St. Jerome, with its delicate naturalism and its complicated shading, is a good example of this tendency. A still better one is "Christ in the House of Mary and Martha" (1152), a really humourous picture, the work of Leandro Bassano, the son and pupil of Jacopo, who lived mainly in Venice. In the beginning of the sixteenth century the genre style began first to flourish in Venice, and Leandro Bassano particularly distinguished himself in this line, as can readily be seen by a study of this picture. We are no longer shown, as of old, a solemn banquet, of which the guests scarcely venture to partake, so intent are they on the wise teaching of Christ. Instead of this Bassano gives us all the preparations for the meal, cook and kitchen, shining plates, glowing fire, the fish and the plucked chickens and the cat and dog snuffing at the various delicacies. The door opens before the meal is quite ready and Christ and his apostles enter the cozy room. His pretty hostess Martha motions them to the table while Mary sinks to the ground in a graceful courtesy. The Saviour greets them in a charming manner, as one of life's artists and not merely the learned rabbi from whom no secrets are hidden. The picture is not without charm, but is a very far cry from the old Biblical traditional treatment which is generally allotted to this subject.

The Bassano portraits show the same tendency, as witness that of "Leonardo Armano of Venice"

(1150), a middle-aged man in a fur mantle, seated by a variegated covered table, holding a pen in his right hand. This picture belongs to the early seventeenth century and is consequently highly developed in harmony, form and colour. At the same time it must be admitted that the Bassano portrait already approaches the overcorrectness and infallible certainty characteristic of all Italian art in the seventeenth century and which rendered it inferior to the new Netherland and Spanish schools, then bursting into full bloom.

The last of the trio of pictures of Leandro Bassano in our collection, is a very beautiful night scene, a "Bewailing over the Body of Christ" (1151), in which the only light comes from a lamp in the hands of the Magdalen. Behind the principal group is seen the lower part of the cross, with the ladder which has been used to lower the sacred body. Here the play of light is the chief attraction in the art of the master. His colours are gemlike, especially his greens, where he exhibits a brilliance peculiar to himself, with a silvery tone of great charm. His lights are boldly impinged on the various objects and are seldom introduced except on prominent parts of the figures, on shoulders, knees, etc. In accordance with this treatment his handling is spirited and reminds one somewhat of the manner of Rembrandt; and what on close inspection appears to be confused, forms at a distance the very strength and magic of his colouring.

Jacopo Palma, il Giovine, or the Younger, the pupil and follower of his famous uncle, despite his somewhat mechanical manner evinces a very high degree of talent, and is very frequently exceedingly beautiful in his detail, more especially in the painting of his heads. Of his works we have in the Pinakothek three versions of the " Bewailing over the Body of Christ." In the first (1153) Joseph of Arimathea holds the lifeless body under the arms and near by are Mary, John and the Magdalen in the deepest of grief. In the background may be seen Mount Calvary. In the second (1154) John holds the body of his departed Lord in his arms, at the right side Mary holds the left arm of her son, while Mary Magdalen folds the hands upon the lifeless breast of Christ. The last variation (1155) shows Joseph of Arimathea lifting the body of Jesus from Mary's lap, as she sinks unconscious in her agony of woe. To the right kneels Mary Magdalen and in the background stand the three crosses, now empty of their burden.

A beautiful little picture, the colouring of which is very deep and rich, is the " Ecce Homo " (1157), showing Christ seated, crowned with thorns, and holding a reed sceptre in his bound hands, while one of his tormentors mockingly throws a purple mantle over him. Palma's somewhat mannered style is evinced in the two other pictures of his which hang in the Pinakothek. In the "Birth of Christ" (1156), in which Mary and Joseph gaze adoringly down at the newly born Child, a touch of the naturalistic has been given by the introduction of the kneeling figure with the egg basket, in the foreground. The Virgin's head in this picture is particularly attractive. Lastly the "Scourging of Christ" (1158), in which one of the men, who has captured him, swings the scourge; another binds together a bundle of rods, while the light which illuminates the whole picture is thrown by the torch which is held by a third.

At the end of the sixteenth and the beginning of the seventeenth centuries the Italian artists were known by the name of the Eclectics from their endeavours to select the best qualities of the great masters and unite them into one formed style. This, of course, was founded on a misconception, as the merit of each of the masters consisted strictly in his individual and peculiar qualities. Opposed to this school of imitation arose that of the Naturalists, who sought to obtain their artistic impetus from a study of nature. The most important of the Eclectic schools was that at Bologna, of which Lodovico Caracci, a pupil first of Prospero Fontana and then of Tintoretto, was the head. But he realized that reform in his school was advisable and that it was necessary that rules and well understood principles of art should be introduced to counteract the lawless caprices of the mannerists. He therefore associated himself with his two nephews, Agostino and Annibale Caracci, and with them opened an academy at Bologna, which became more and more frequented, until finally all the other art schools in that city were closed for lack of patrons.

The merit of Lodovico is that of a teacher rather than an independent and productive artist, but remarkable in his compositions is the pathos of sorrow which his characters express. We see it in the "Entombment of Christ" (1164), where Nicodemus, Joseph of Arimathea and a youth lay the sacred body in the grave, while a servant holds a lantern which lights them at their task. In the same room is his "Vision of St. Francis" (1165), to whom, fallen asleep over his book of devotions, appears an angel playing the violin.

Annibale Caracci was the most distinguished member of his family. Consequent upon his study in Northern Italy we find in his early works an imitation of Correggio and later on of Paolo Veronese, but after his residence in Rome, devoted to a study of the antique and of the works of Michelangelo and Raphael, his remarkable style developed into that individuality which we note in his compositions.

Clearly showing the Roman influence which brought it into being, is the small "Bewailing over the Body of Christ" (1168) by St. John and the Marys, with Mary Magdalen anointing the sacred feet with ointment. This picture, with its full deep colouring, shows remarkable expression of the pathos of grief. The same emotion is terribly apparent in the faces and actions of the mothers in the "Massacre of the Innocents" (1166), a somewhat crowded canvas of murderers, women and children. A much more charming picture is that of "Venus holding in her hand the Palm of Victory" (1167), for which two Cupids, Eros and Anteros, are wrestling. In painting mythological works Annibale Caracci was in his element; indeed his finest works have been of this branch of art, and the most noted are to be seen in the Farnese Palace at Rome, where they challenge all paintings of the same character, as in the technical processes of fresco no more finished specimens are to be found. The backgrounds of these pictures are formed by those exquisite landscapes for which Annibale Caracci is so famed. Indeed, he was one of the first who practised this branch of painting as a separate department of art. In him, and in his contemporaries in the Netherlands and Venice, Paul Bril and Titian, the art of Poussin and Claude Lorraine was founded.

Lastly, and in a branch of painting in which he was not specially noted, we have a "Portrait of a middle-aged Man" (1169) with dark hair, moustache and beard clad in a brown costume with a white ruff, his right hand lying on his breast.

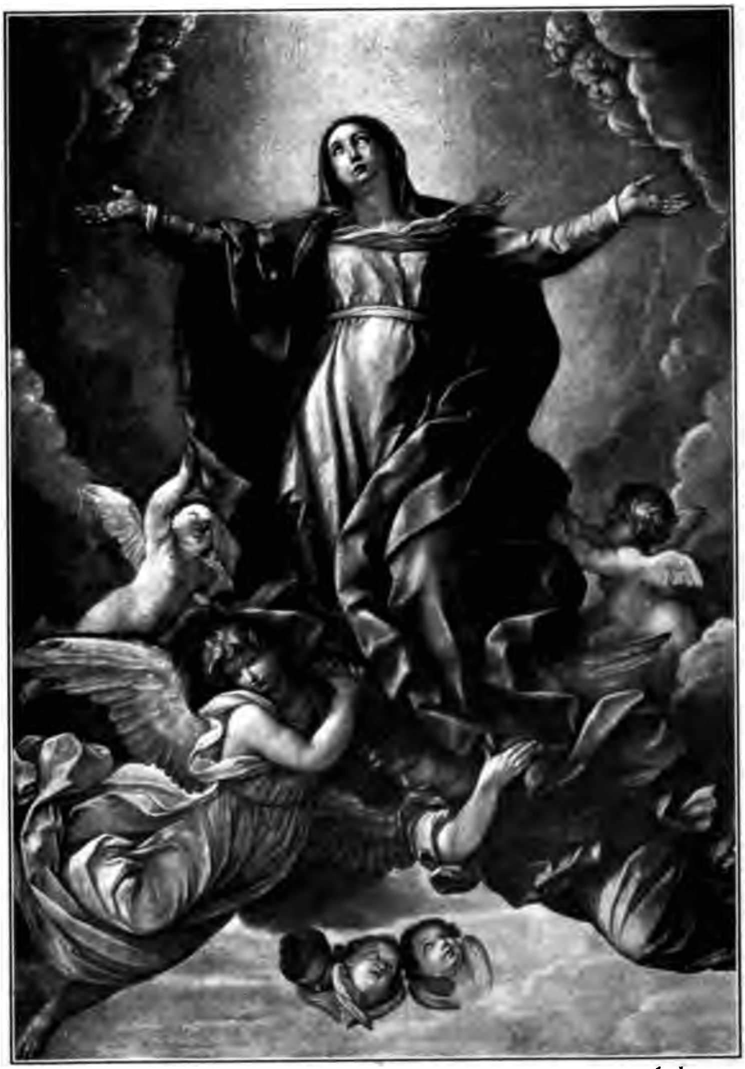
A number of important artists sprang from the school of the Caracci, some of them, in some respects, surpassing their masters. Of these the most noted was Domenico Zampieri, called Domenichino, in whom we observe that artlessness and free conception of nature which were peculiar to the contemporaries of Raphael. A notable composition, full of beauty and harmony in its lines and characteristic in its colouring and movement, is his "Judith" (1177), who rests her left hand against the head of Holofernes, while with the right she grasps the sword which has freed her people from the power of the tyrant. Another of his pictures in our collection is that of "St. Jerome" (1178) seated at a table and about to dip his pen into an inkwell, while over his head floats an angel, who points the upward direction to which the written thoughts of the saint are soaring.

Landscape painting was also one of Domenichino's strong features, the character of his works in this branch, like those of Annibale Caracci, being decorative, and uniting a happy manner with warmth of colour and a cheerful, lively feeling. We have a specimen of this branch of his art in a very beautiful piece of painting (1179), in which Jupiter, in the guise of a bull, accompanied by Cupid, pursues the king's daughter, Europa.

The Italians of the Baroque and the Rococo periods are more highly estimated to-day than formerly, now that it is recognized that their technical style was a merit in itself and that they always tried to enter into the problems of their time. Whilst Italy did not produce a Rembrandt in the seventeenth century, we must not overlook Guido Reni, who was gifted with a refined feeling for beauty both in form and grouping. In a freer period of art he would probably have attained the highest excellence, but it is precisely in his works that the restraint of his age is most apparent, for in the beauty of his forms, of the heads particularly, which are mostly copied from celebrated antiques, notably the Niobe, and in his grouping, it is seldom that a spontaneous feeling makes its way.

The progressive development of Guido was singular of its kind, for its periods were marked by works very dissimilar in character. Those of his early paintings have an imposing, almost a violent character.

Subsequently this passion for the powerful mod-



GUIDO RENI. — ASSUMPTION OF THE VIRGIN.

erated and a more simple and natural style succeeded. At this time he painted his wonderful fresco on the ceiling of the Garden Pavilion of the Rospigliosi Palace at Rome, in which Aurora preceded Phœbus, whose sun chariot is drawn by white and piebald horses, while the Hours, typified by young and very beautiful women, advance in rapid flight. The figures are graceful and in beautiful action and the whole is clearly and brilliantly coloured. All of Guido's works during this transition period are distinguished by an extraordinary warmth of colour, while those of a later time are painted in a pale, silvery grey. The best of the middle period is the famous "Assumption of the Virgin" (1170), in which Mary, with outstretched arms, borne upward by angels, in a golden glory, is received by the heavenly host. The colouring of this picture is gloriously deep and full, and the grouping most graceful and characteristic. One of the angels, who supports the Virgin, is remarkable for its beauty, delicacy and grace.

To this same period belong Guido's other pictures in the Pinakothek, the "Repentant Peter" (1172), "St. Mary Magdalen" (1175), "St. John the Evangelist" (1173), and "St. Jerome" (1174).

With Guido Reni as with all the artists of the Italian Baroque period, there is something dallying; the personal participation of the artist in his subject was purely formal and therefore his pictures did not carry conviction, though they show a markedly decorative taste.

Elegance is the one word characteristic of the painter Francesco Albani of Bologna, a fellow student of Guido Reni under Il Fiamingo and Caracci. He delighted in cheerful subjects, in which a playful fancy could exhibit itself, such as bright scenes and figures from ancient mythology, above all, Venus and her companions, smiling landscapes and playful Amorini, who surround the principal groups or even form the subject of the pictures themselves. Our collection contains a large and a small specimen of Albani's works, both equally characteristic. In the first (1187) "Venus," sleeping in an Arcadian landscape, is watched over by Mars, while Cupids bear away the latter's arms; and the second (1186) shows the same goddess resting upon a couch in a river landscape, surrounded by Amorini, in the shadow of leafy trees. Adonis, also accompanied by Amorini, approaches her with his hunting dogs, and to the left Cupid is seen hastening away with a torch, in a wagon to which little loves are harnessed. Albani's works, both landscape and figure, have throughout a merely decorative character, but possess the charm of a graceful, happy touch.

Influenced also by the same school was Giovanni

Francesco Barbieri, of Cento, known as Il Guercino, whose works and the progress of whose development are much akin to Guido Reni, though he exhibits a livelier feeling. In the Pinakothek is his "Last Moments of Dido" (1182), a large picture full of action, representing Dido about to pierce herself with a sword, as, ascending the funeral pyre, a servant brings her news of the flight of Æneas. At the left side is the God of Love and to the right are a youthful couple, and also two women and a man. The expression of sorrow and passion expressed in the faces of Dido and her attendants is of the utmost power and beauty, the colouring glowing and deep.

A beautiful specimen of his work, too, is the "Virgin with the little nude Christ Child" (1180), who holds a narcissus in his hand, painted in a soft, fascinating style, produced by a delicate combination of colours. "Christ being crowned by Thorns" (1181) by a mail-clad warrior, while Pilate holds the tip of the purple mantle which has been thrown around the Saviour in mockery, is another fine work. All the pictures of Guercino in the Pinakothek collection have a certain sentimental character, but which is developed with a grace peculiar to his style.

A small but very beautiful picture is to be seen in the "Light of the World" (1184) typified by the youthful Christ, with his right hand raised in benediction. This was painted by Bartolomeo Gennari, a pupil of his father, Benedetto Gennari, who was a brother-in-law of Guercino.

" Rinaldo in the enchanted Forest " (1185) rescuing the nymph Armida, a picture painted by Francesco Furini, a pupil of Matteo Roselli, is a pleasing work, but Furini did not in any way approximate his master in excellence.

The Pinakothek contains two pictures by Giovanni Lanfranco, in his day the most popular of the students and followers of the Caracci. In his hands art degenerated into mere mechanism in an effort to produce an effect by superficial means. This sentimental straining after effect may be noted in his picture of the " Mater Dolorosa " (1191), in which the eyes, under the brown head covering, are raised upward in an affected fashion.

A much more powerful painter, who happily combined the more dignified conception of the school of the Caracci with the truth and vigour of Caravaggio, was Giocomo Cavedone. Both of his pictures in the Pinakothek are small and are of the same subject, " Angels lamenting over the dead Body of Christ " (1188), with a somewhat different treatment. In the one, the sacred body, the upper part of which lies over a rock, is being mourned over by an angel, who, kneeling, kisses the left hand of the Redeemer. At the feet of Christ are the three nails. This picture is half life size, while the other (1189) is much smaller and shows the body in the grotto where it has been laid to rest, wept over by an angel. At the head of the Saviour is a burning light.

A "Mater Dolorosa" (1193) the work of Guido Canacci, a pupil and follower of Guido Reni, shows the Virgin with the seven arrows in her heart, her head supported by her left hand, by a table upon which lie the instruments of the Passion. By the same hand are the pictures of "St. Mary of Egypt" (1194) being borne upward by an angel into the glory which awaits her above and the "Penitent Magdalen" (1195), with the crucifix, book, ointment vessel and skull before her, seated on the ground in a rocky cavern. These pictures exhibit a somewhat insipid ideality which approaches almost to a vapid generalization without character, an empty, ordinary kind of a grace, though they have, it must be admitted, an agreeable warmth of colour.

Influenced by the school of Titian through his master, Alessandro Varotari of Padua, known to fame as Il Padavanno, was Lodovico Cardi, called Il Cigoli. His work was frequently more mannered and conscious than that of his master, but was also far from being coldly academic. From his brush our gallery shows a small picture of "St. Francis of Assisi" (1200) in a landscape, kneeling praying before a crucifix, out of an open book.

Alessandro Turchi, of Verona, surnamed L'Orbetto, by the finish and grace of his pictures occupied quite an important place among the artists of this period. In one of his canvases, the smallest of three in the Pinakothek, is the "Daughter of Herodias" (1199) receiving the head of John the Baptist from the hands of the executioner, who lays it upon a golden dish. A finely executed picture, a "Scene from the Life of Hercules" (1197), shows the latter spinning, seated near Omphale, who wears his lion's skin, while he is being mocked by her, his comrades and by the little God of Love. This picture was formerly attributed to Domenichino, to whose works it bears a marked resemblance. The other painting shows the infuriated "Hercules killing his children" (1198) while the bystanding women seek vainly to rescue them.

The Pinakothek possesses no work by Bronzino, who was an intimate friend of Vasari, but it has a "Portrait of a Young Man" (1100), with short brown hair and light moustache, in a black garment and a white collar, by a pupil of the former, Santi di Tito.

One of the finest artists of his time and one who rose far above the confined aims of his contemporaries, displaying a noble originality in his works, was Cristoforo Allori, the pupil of his father and of Santi di Tito.

His three pictures in our collection are quite representative of his art. In one, "A Landscape" (1201), Mercury appears as a guide to the souls of an old greybeard and a somewhat younger man who follow him, the beautiful landscape being the predominating feature of the picture. Here his feeling for softly blended tones and harmonious colouring makes itself felt, as it does also in an example of his beautifully conceived nude women, of which we have one in "Susanna in Her Bath" (1202) surprised by the prying elders. The expression on Susanna's face, as she shrinks from her persecutors, is refined and noble, while that of the elders is indicative of their servitude to their baser selves. A smaller picture of a quite different character is his "Young Faun" (1204), with horns and long ears, who glances merrily at the spectator from out of the picture.

Another school of the Eclectics was that formed by the Procaccini at Milan, which rose to quite some importance owing to the patronage of the Borromeo family. The founder was Ercole Procaccini, born and educated at Bologna, and who flourished in the second half of the sixteenth century. His works are not at all remarkable, but they evince a care and industry which preserved him from the degenerate mannerism of his time, and well fitted him for the office of a teacher. His best scholar was his son Camillo, and in the works of this artist we find, together with the study of the older masters, something reminiscent of Correggio and Parmigianino. We have an example of one of his beautiful and subtle Madonnas, in the "Virgin" (1121), who sits beneath an apple tree with her arm protectingly around the Christ Child. The latter leans against her and reaches out for the apple in her hand. St. Joseph looks over her shoulder, gazing down at Jesus, and to the left St. Elizabeth is seen with the little John. This picture is executed with a peculiar gentleness which reminds one of Sassoferrato, but without the latter's inclination to sentimentality.

Giulio Cesare Procaccini, a brother of Camillo, also applied himself to the imitation of Correggio. His pictures in the Pinakothek are also Madonnas, the larger one, "Mary with the Christ Child" (1212), who reaches for the apple which she holds in her left hand. In the background are Joseph and two angels and in the foreground a boy angel who carries a vase with roses and lilies. In the smaller picture (1213) the Madonna holds the Infant Jesus on her lap, the youthful St. John sits on the ground looking up at them, and behind the group stands an angel, who holds out an apple and two roses to the Holy Child. These last two pictures are somewhat more mannered than the works of Camillo, but still have a certain charm about them, owing to their softness of tone.

Of the works of Simone Cantarini, a pupil of Guido Reni, the Pinakothek possesses two specimens, one a "Noli me tangere" (1216) in which Christ appears to the Magdalen in a garden; the other the "Unbelief of Thomas" (1217), who places his fingers in the wounded side of his risen Lord; and of those of Pietro Berettini of Cortona a picture of the "Woman Taken in Adultery" (1220), who with bound hands is being brought by a mailclad soldier to hear her doom. This latter and his followers may, without injustice to them, be termed "scene painters" because it was their chief aim to fill large spaces in the shortest possible time, with the most striking and attractive effects and that without reference to their own true gifts or to the true forms of nature.

This holds true, too, of Ciro Ferri, a pupil of Berettini, though his "Rest during the Flight into Egypt" (1222) betrays more originality than most of the examples of that immediate time. In this Mary holds the Child on her lap, while an angel reaches apples to them, and in the background

Joseph comes leading the donkey from which Mary has alighted.

The example (1223) in the Pinakothek of the work of Gianbattista Salvi, called Sassoferrato from his native town, a follower of the school of the Caracci and probably a pupil of Domenichino, is not one of his pleasing works as it has a decided look of sentimentality. It is the type of the Sassoferrato Madonna which is so frequently copied — Mary in red dress, blue mantle and white head covering, praying with folded hands. He rather imitated, and not without success at first, the older masters of the beginning of the sixteenth century, and has, indeed, a certain affinity with them in his peculiar and not always unaffected gentleness of mien. His own original works have no particular depth but are pleasing, smooth and frequently of great sweetness of expression, though often it degenerates into sentimentality. The Madonna and Child were his constant subjects and every large gallery possesses one or more of them.

Allied to the manner of his contemporary Sassoferrato, and about equal in merit to him, is Carlo Dolce, a pupil of Matteo Roselli. He also confined himself practically to painting Madonnas and saints, and that with much gentleness, delicacy and grace, but his works betray a greater degree of the sentimental even than those of Sassoferrato, so much so that it often degenerates into affectation and insipidity. The two large canvases of his which hang in the Pinakothek, one of " St. Mary Magdalen " (1226) kneeling by a rock on which are her emblems, the ointment vessel and a book, her left hand lying upon the last, her right on her breast; and a " St. Agnes " (1230) holding the lamb in her two hands, are good examples of his style, being both painted with a cloying sweetness which borders on the insipid. The same fault is to be found with his smaller pictures, of which our collection possesses four (1225, 1227-9), all in the same cabinet. Two things are to be noted in Carlo Dolce's work, one is the extreme beauty of the hands of his subjects and the other the degree of delicacy and finish of his compositions.

Carlo Maratta, known to artistic fame more for his watchful care of Raphael's frescoes at Rome, while superintending their restoration, than for any historical work which he himself has produced, has contributed three pictures to the Pinakothek collection. The finest, in a branch of painting in which Maratta specially excelled, is a bust " Portrait of Cardinal Giulio Rospigliosi " (1233) with the red gown and the scarlet biretta of his office, a portrait glowing with vitality and colour. There is also a " St. John at Patmos " (1231) and a sleeping " Nude Child " (1232) lying on a white coverlid under a blue canopy, with a beautiful background formed of a landscape.

The hostility of the school of the Naturalists to that of the Eclectics, and particularly that of the Caracci, has already been alluded to. This school gained its name originally from its desire for direct imitation of nature, but strong passions were the chief representations of its followers, who did not care to portray nature in a refined state; their types lacked to a large extent the divine impulse and with them feelings of love and hatred are depicted with a boundless energy.

The head of this school was Michelangelo Amerighi da Caravaggio, whose tempestuous life and wild passions were in keeping with his pictures. In spite of the vulgarity of many of his conceptions, his works display a wonderful breadth, even a tragic pathos, which is especially assisted by the grand line of his draperies. His pictures possess a characteristic and original force indicating a powerful nature, which, in spite of its inferiority, claims a certain kindred to that of Michelangelo himself. But where his theme is of a sacred nature the want of harmony between the treatment and the subject is very marked. This violence is very noticeable in his picture of the "Crowning with Thorns" (1234), in which Christ, naked except for a loin cloth, and with bound hands, sits with bowed head, on a bench, while two men of ruffianly appearance press the thorns deeper into his head. Here there is the deepest contrast between the action of the men who are afflicting him and the patient figure of Christ, who meekly submits to their torture. The two other pictures show a quieter composition. In the one "Saint Sebastian" (1236) hangs by both arms, dead, pierced through by arrows, and in the other (1236) the "Virgin with the Child" is seen standing, leaning against a pillar, with two pilgrims kneeling before her. To the right, in the Heavens, float two cherubs. In the colouring of these paintings Caravaggio betrays the immense influence which Tintoretto had upon him. There is the depth of tone, the wonderful colour harmony and the remarkable perspective appearance which shows how closely he modelled himself upon the Venetian master.

Of his school, but not altogether forsaking the influences of his native city, was Carlo Sarecini, of Venice, who has given us two pictures, remarkable for beautiful effect of colour and mild grace. "St. Jerome" (1161), seated in a portico, with St. Anthony and the Magdalen behind him, and still further back St. Francis in ecstasy, and a "St. Francis" (1162), who lying on his couch has a vision of angels playing musical instruments, while one of the brothers of his order who has been reading a book starts in affright at the apparition.

A strikingly beautiful picture, which has been attributed to Leonardo da Vinci and also to Correggio, is an "Ecce Homo" (1238), a patient Christ with his hands bound upon his breast, the work of Domenico Feti, a Roman, but who in his later work, inclined towards the manner of the Naturalists.

A charming picture is that of the "Tribute Money" (1239), a painting by Bernardo Strozzi. In this Christ is being questioned by the Pharisee as to whether one should pay the tribute to Rome, and who received the tactful reply, "Render unto Cæsar those things which are Cæsar's, and unto God those things which are God's."

Still another follower of the school of the Naturalists was Andrea Vaccaro of Naples, of whose works we have two examples in the Pinakothek. One is a charming landscape picture with the little "Infant Jesus" asleep in the arms of St. John (1241), and another, a "Scourging of Christ" (1240), who stands bound to a column, naked except for a loin cloth. One of his tormentors holds him by the hair, another by the right shoulder.

An enormous "Assumption of Mary" (1259), in which the Virgin sweeps through the clouds to the heavens, borne and accompanied by angels, while the assembled Apostles gaze astounded, some into the open grave, some upward to the glorified being above them, was painted for the Archduke Johann Wilhelm, for the Jesuit church in Neuberg, as compensation for the "Last Judgment" of Rubens which had been taken from there and placed in the Gallery at Düsseldorf. It is the work of Carlo Cignani of Bologna, a pupil of Francesco Albani, at one time head of the Clementine Papal Academy at Bologna, a follower, too, of Correggio and the Carracci. His colouring is characterized by a graceful but somewhat superficial style.

Painted for the same patron is a picture of "Jupiter as a Child" (1261) nourished by the she-goat Amalthea. On either side sit nymphs on the ground, one of whom beats a tambourine, and behind are two flute-playing and cymbal-clashing satyrs. More sentimental in treatment but of very charming colourings is "St. Mary Magdalen" (1260) gazing upward, her hands lying crossed upon her breast. Before her on an open book is her emblem, the skull, a reminiscence of the vanity of things earthly.

Antonio Belucci of Treviso has given our collection two pictures, the subjects of which, taken from ancient mythology, are very daintily conceived and executed. In the one (1262) Psyche is about to stab the sleeping Adonis, but succumbing to the power of his beauty, which she beholds by the light of the lamp which she carries, she is turned from her intention. The colouring in this picture is delicate and transparent, and clearly shows the Venetian influence under which Belucci had his early training. The other picture (1263) represents Venus journeying rapidly over the waves in a small shallop, the sails of which are held by small Cupids.

The almost passionate energy of the Neapolitan artists of the end of the seventeenth and the beginning of the eighteenth centuries was the most remarkable feature of their work, and the most noteworthy was one of the greatest of the geniuses of modern times (had he but put his talents to the use they deserved), Luca Giordano, called Fa Presto from the rapidity of his action. No painter has ever put extraordinary gifts to less advantage. Beauty, character, dramatic life, may all be seen in his works, but a slight and rapid mode of execution was all he cared for, and to this he sacrificed every other quality. A group of portraits, a branch of art in which he greatly excelled, is in the Pinakothek, and one picture with a religious motif, the "Massacre of the Innocents" (1252), in which Herod, in a noble pillared hall, in his palace, views the wholesale murder of the children in Bethlehem. The glow of colouring in this picture is extremely fine, but the rapidity of the action of its execution declares itself in its lack of finish.

His own portrait, as a "Cynical Philosopher" (1253) with a roll of paper in his right hand and pointing with the left to a manuscript, is a fine piece of work, as is also the "Portrait of his Father" as a teacher, with a book propped upon a table upon which is an inkstand and some other papers (1254). A "Grey-bearded Teacher" with spectacles on his nose and his hands folded over a globe (1255); an "Elderly Man" with a long light grey beard (1256); another grey bearded man with a judicial air, a book in his left hand, the right raised as in the act of teaching (1157), and the "Portrait of an old Man," with a grey beard and a bald head, looking downward (1258), complete the list.

Four dainty views of Venice next claim our attention. They are a "View of the Grand Canal" from the Traghetto near the present Academy of Fine Art, (1267); a "View of the Piazetta" and the Riva de' Schiavoni from the water (1268); a "View of the Riva de' Schiavoni" from the entrance of the Grand Canal (1269), giving also a glimpse of Santa Maria della Salute and the Seminario; and a "View of the Grand Canal" with the Herb Market on the left (1270). These are the works of Bernardo Belotto of Venice, the pupil of his famous uncle, Antonio Canale, known as Il Canaletto, from the frequency with which he painted that subject so prolific in beauty, Venice and her canals.

Of the paintings of Pietro Rotari of Verona, who studied in his native city, in Rome and in Naples, we have two pictures of the genre nature. One (1274) a young girl who has fallen asleep over a book and whose mischievous admirer is tickling her with a feather on the cheek; and the other, that of a young girl weeping over the contents of a letter, while another laughingly chaffs her and a dog gazes sympathizingly up at her (1275).

About the middle of the eighteenth century a desire for severer study made itself felt among the confusion of manners which divided Italian art, and this aim made itself apparent in the paintings of Pompeo Batoni, who painted a fine altarpiece representing the "Fall of Simon Magus," in Santa Maria degli Angeli at Rome. Our collection contains a bust "Portrait of the Artist" (1276), also a noteworthy piece of work.

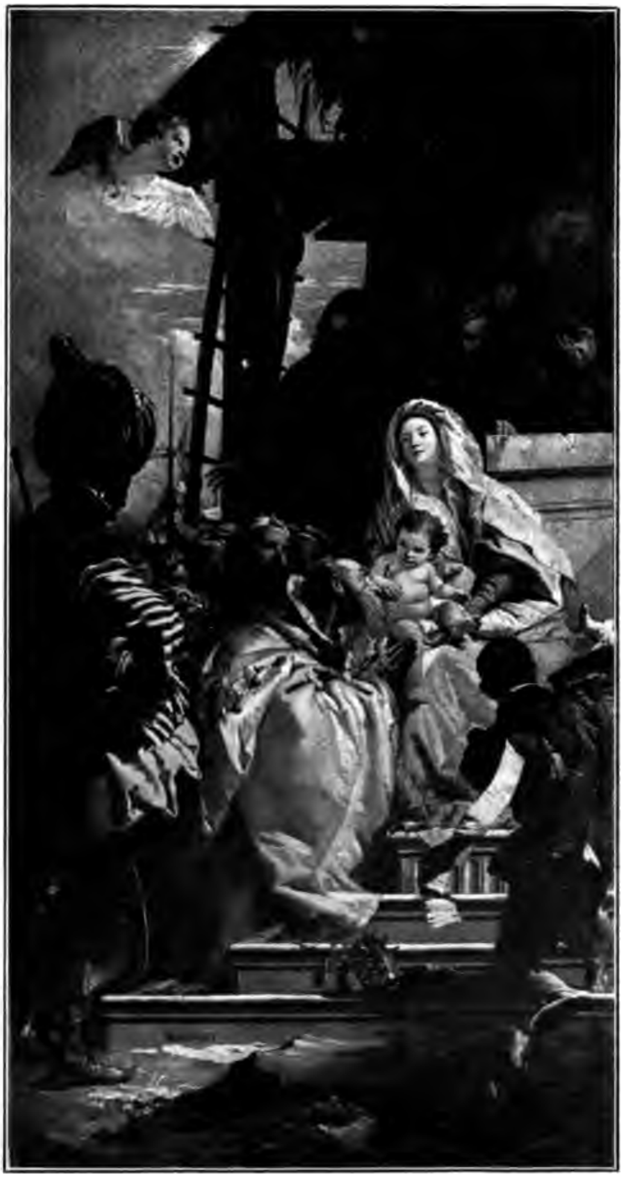
In two branches of art the Italians had great gifts, namely, landscape and animal painting. The Pinakothek has not many examples, but the landscapes of Salvator Rosa, with their piquant clear drawing and their rich colouring, give a very good idea of the landscape painting of the period. There is little absolute truth to nature but much artistic fancy in these little pictures of wild mountain scenes. More is shown to the eye than it can take in at a glance.

Salvator Rosa was a painter of remarkable versatility. He painted history, genre and landscape, and was besides a poet and a musician. In some of his landscapes may be traced the influence of Claude Lorraine. He displays great beauty and originality in the portraying of wild mountain scenes, lonely defiles and deep forests; but most of all in landscapes of small dimensions, where his fantastic conception of nature is more concentrated. In these he usually introduces hermits, robbers or soldiers, who assist in the general effect of the picture and add to the impression of loneliness, desolation and fear.

We have, in our collection, a very beautiful picture of "Gideon and his Comrades at the Ford" (1242). It is rather overladen and therefore not easily comprehensible, but there is great power in the colouring, above all where the blue and gold energetically strive for the mastery. Two others of his landscapes are in the same cabinet, but neither of them is as fine as the one mentioned above. One of these is a "Rocky Coast" (1243) with a castle on the height. In the foreground to the left are fisher folk who have landed from their boats, on the other side a boatman in a skiff. A "Landscape with a View of the Sea" (1244) over a hilly expanse is the subject of the other picture. Three riders and a fisherman are to be seen in the foreground.

His pupil and follower, Bartolommeo Torregiani, like Rosa, frequently reminds us of Claude Lorraine. Like his master, he also introduces small figures which add to the charm of his pictures. In his mountainous and well-wooded landscape of a decidedly Italian type, with a bundle on her shoulders, is Hagar accompanied by her son Ishmael, and we have also another Italian landscape (1248), in the rocky foreground of which sits Narcissus, mirroring himself in the water, while a nymph coyly observes him. In the distance is the ruin of a castle.

Michelangelo Cerquozzi followed in the footsteps of Salvator Rosa, but also painted much under the influence of the Netherland painter, Peter van Laar, who in his time enjoyed great popularity at Rome. Not only in general naïveté and humour, but also in careful completeness and in masterly handling of colour, he may be occasionally put upon a par with the best Netherland painters. It was not the beauty of Italian life, the gay costumes and brilliant colouring that attracted him, but the battered Lazzaroni in their picturesque and artless character. Only one canvas by him is in the Pinakothek, a "Rest during a Hunt" (1249). Here in a deep



TIEPOLO. — WORSHIP OF THE MAGI.

UofM

MaoU

wood have a party of hunters and beaters laid themselves to rest and to partake of refreshment. In the flat landscape is a continuation of the hunt. Wonderfully full of action and colour is the beautiful little picture, the work of a master hand.

There is one very fine example of Italian eighteenth century figure painting in the Pinakothek, the "Worship of the Magi" (1271) by Giovanni Battista Tiepolo, and the cheery manner of the Rococo shows to great advantage in this picture. The solemn treatment of the subject of which artists have painted every variation during many centuries is here transferred — not lowered — into a sort of a fancy dress masquerade, and the result gives something extremely effective, quite in the style of the showy decorative fresco painting, which Tiepolo had so completely mastered. In this picture the two elderly Kings kneel in adoration before the Child, while the Moorish monarch, in highly coloured Oriental garments, a large red turban on his head, stands to the left in the foreground. To the right kneels a page holding a jewel casket in his hands, and in the background are Joseph and the followers of the Magi.

Besides this magnificent picture there are in the Pinakothek two beautiful little pictures by Tiepolo, the subjects of which have been taken from the history of Iphigenia. In the first (1272) Iphigenia is being brought from the harbour of Aulis to the temple, under the pillars of which the priest Calchas, with the sacrificial knife, awaits her. In front are pages with dogs and various vessels of sacrifice, and in the clouds above is Diana with her stag, attended by small Cupids. In the middle distance is the ship which has borne the victim to meet her doom. In the second (1273), Iphigenia sinks unconscious in the arms of a kneeling man, while Calchas, the sacrificial vessel in his right hand, prays from a book which a youth holds up for him. Over the group the gods sweep through the clouds surrounded by Cupids.

Tiepolo, himself, was a master of original power and intellect, but the colouring of the period was on the decline, and another race of painters had to be born to open a new path for art in the nineteenth century, by completely transforming the treatment of colour. It is remarkable to note, while standing before the beautiful and intellectual " Adoration of the Magi," that the old art did not perish in weakness. It died literally in beauty, and it was for the new period to recognize its first master in Goya, a pupil of Tiepolo, who is almost more nearly related to the art of our times than to that of the old classic period.

CHAPTER VI

THE SPANISH SCHOOL

THE Spanish section of the Pinakothek is world famed, containing as it does a large number of the best known works of this school. It must, however, be admitted that the collection is neither systematic nor complete and that it contains various works of dubious authenticity.

We begin with two portraits by Juan Pantoja de la Cruz, Court painter to Philip II, which are exceedingly interesting, apart from their actual artistic merit, as showing the fashions of the old Spanish court. One is a "Portrait of Archduke Albrecht of Austria" (1277), husband of the Infanta Isabella of Spain, in black clothing with a small grey mantle over it and a stiff ruff, and the other is the "Portrait of the Infanta Isabella" (1278), daughter of Philip II, in exceedingly rich court costume, a fan in her hand, painted seated by a table. This picture was painted in the year 1599 and that of the archduke a year later.

These portraits, taken as a whole, exhibit the hardness, the lack of picturesqueness and the accuracy so characteristic of the portraits of the latter half of the sixteenth century. This dry style of painting could not in the nature of things last long, and we find the artists of the seventeenth century forsaking it to follow in the footsteps of Venetian art.

A story is related of Francisco Ribalta, a native of Castellon de la Plana, that he fell in love with the daughter of his master, an artist whose name is now not even known. Being repulsed, he departed for Italy, taking with him his sweetheart's promise of fidelity. In that home of art he studied the works of Raphael and Sebastian del Piombo and very probably, while passing through Bologna, those of the Caracci. Returning to Valencia, Ribalta hastened to the home of his inamorata, and in her father's absence finished a sketch which stood upon an easel, in a manner so beautiful that on his return home the painter called his daughter and said, "See, I would have thee marry a man who can paint like this and not that miserable daubster, Ribalta." It is hardly necessary to add that he shortly afterwards felt himself honoured when he gave his daughter to the man whose works he had formerly derided, and Ribalta's earliest work at Valencia is a portrait, now in England, of himself and his wife, which clearly shows the Italian influence under which it was produced.

In our collection is a beautiful picture by him of the "Virgin and St. John" (1279) sadly returning home after having interred the body of Jesus. The picture is replete with the poetry of emotion, and the charming landscape, which forms its background, points to a careful study of the works of the Caracci.

The school of the naturalists appeared in their greatest strength in Naples, where they devoted every effort to opposing the followers of the Caracci. Naples appears to have been volcanic ground, for it was in this very locality that Caravaggio broke into wild naturalism. At the head of this school was Giuseppe Ribera, born in a little village near Valencia, who was known to artistic fame as Lo Spagnoletto and who was a pupil of Ribalta. He formed his style chiefly upon Caravaggio though his earliest works show his Spanish training, but beside these influences, to a careful study of Correggio and the best Venetian masters he is indebted for his wonderful vivacity of colour, even in his latest works, the best of which are to be seen mainly at Naples and Madrid.

In general his pictures exhibit a wild extravagant fancy; this is apparent in his numerous half figures of apostles, prophets, anchorites and philosophers — all angular bony figures — and still more in his large historical pictures. He delighted in the most horrible of subjects, executions, tortures, martyrdoms, of all kinds. Many of his works have blackened with time and many that are accredited to him are not by his hand at all.

The Pinakothek can boast of seven of his matchless works, several of them masterpieces. The three most noted are his "Martyrdom of St. Andrew" (1280), who is being executed head downward with all the revolting details that such a subject can afford. In this picture he has applied his great skill in anatomy to the depicting of suffering in its most hideous form. More placid in conception is the composition of the "Dying Seneca taking leave of his Pupils," whose faces and gestures exhibit every form of sorrow at losing their revered master (1281), and as a marked contrast to these in its brightness and vivacity is his "Old Woman with the Hen," her egg basket on her arm (1282), the type of a sturdy, honest, cheerful peasant wife.

There are also three of his saints, the "Repentant St. Peter" (1283); "St. Onophrius" (1285); St. Bartholomew (1284); and an old bald headed "Franciscan Monk" (1286).

The school of Spanish seventeenth century painting was absolutely dependent upon Italian art of the same period, so much so that it is difficult to conceive of even Velasquez, as we know him, had he not, through Greco and Tintoretto, been brought under the direct influence of Titian. The connection between Spanish and Italian painting is not due merely to the fact that Sicily and Naples once belonged to Spain; on the contrary the art of the two countries has always been nearly allied from time immemorial. Nevertheless the fact remains that the greatest Spaniards of the seventeenth century — Velasquez and Murillo — are more nearly related to the Dutch than to the Italian painters. They were so great that they can only be compared with the greatest masters of the century, and these chanced to be the Dutch. Their technique and choice of subjects have, it is true, much in common with the Italian school, but the great masters far surpassed the Italian virtuosos of their time in colouring, and are moreover remarkable for that individual independence in the treatment of form, which at that period had been attained only by the Dutch realists.

They raised the handicraft of the painter to a high state of culture, and consequently a great gulf divides them from the superficiality and showiness of the Italians of the period, even apart from the fact that there was nothing academic about them. This applies only to the really great masters and above all to Murillo and Velasquez. The Spanish artists generally have always been noted for their remarkable talent for realism, and also for a sort of virtuosity, superficial sometimes it is true, but none the less dazzling. These characteristics are shared by the Southern Italians, and it is a matter for question whether this decided tendency to treat the plastic arts as an artistic handicraft may not be due to the strain of Oriental blood in the two peoples.

The Spanish have not, on the whole, achieved much in the realm of painting, but just in the seventeenth century, whose tendencies were so much in accordance with their own tastes, their star shone brilliantly. In Murillo and Velasquez they produced two past masters in the art of painting, whose works are among the greatest the world has ever seen. Both came from the south of Spain, but while Murillo spent most of his life in Seville, Velasquez resided in Madrid at the court of Philip IV and in touch with the greatest painters of his day, Rubens and the Italian masters, whom he visited in their homes, and consequently his genius could develop more fully than the simpler painter of Seville.

Diego Rodriguez de Silva y Velasquez was born at Seville in 1599, and as his name would indicate, he came of an aristocratic family. He received a good education and commenced his study of the art of painting in the studio of the elder Herrera, but soon leaving that master, who was a person of extreme arbitrariness, he studied under Pacheco, whose daughter Juana he afterwards married. Here, in the home of this learned artist, Velasquez mixed freely with the highest society in Seville, and gained much of the versatility, which later on was to stand him in such wonderful stead, by varying his labours in the studio with the study of anatomy from the writings of Albrecht Dürer, and by reading poetry, for which he had a great fondness. From the first the wonderful bent of his genius declared itself, and he is quoted as saying that he would rather be the first of vulgar painters than a follower of refined ones. He took Nature as his guide and followed her with unswerving fidelity, yet the simple reality, as he conceived it, becomes invested with such nobility that it never appears commonplace, and to this his works owe their unique impress of distinction.

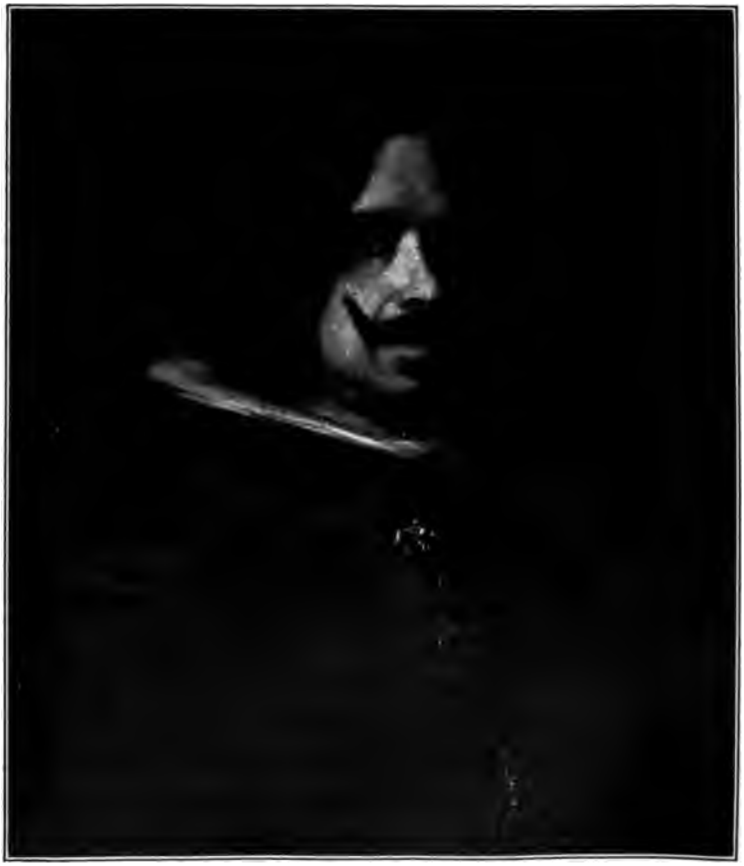
His earliest style was much affected by some foreign pictures which he saw and studied in Seville and by Spanish artists of other schools who came to that city. He thus profited by the Venetian colouring of Luis Tristan, and was also much attracted by the bold style of Caravaggio and Ribera. In 1622 Velasquez went to Madrid for the purpose of study and was very kindly received there by Don Juan de Fonseca, who became his patron, and in the following year, when he again visited the capital, his portrait of Fonseca was shown to the king through the influence of the powerful minister, the Duke d'Olivares, and Velasquez became chief court painter, a position which he retained till his death, even retaining it when d'Olivares had been disgraced and deposed in 1643. Within the next two years he executed many portraits of the king and the royal family, and among other paintings the celebrated "Borrachos" (the Topers), the humour of which entitles him to be called the Hogarth of Spain.

The following year is rendered interesting by his friendship with Rubens, then on his second visit to Spain, and an event still more important to him, the reception of permission to gratify his longing to visit Rome and study the art of the Italian masters there. Leaving Barcelona, he went first to Venice, where he studied the works of Titian and Tintoretto, and then proceeded to Rome, where he was well received by Pope Urban VIII, who gave him every facility for study. The two pictures which Velasquez painted at this time are specially important as showing the entire independence of his genius. Fresh from the study of Michelangelo and Raphael, he yet shows hardly a trace of their influence but seems bent on following the more ordinary forms of nature. In the "Forge of Vulcan" much attention is paid to anatomy and in the "Garment of Joseph shown to Jacob" the expression of anger and sorrow that conflicts in the face of Jacob is especially fine.

During a short visit which he made to Naples in 1630 he painted the portrait of the Infanta Maria, Queen of Hungary, and formed a friendship with Ribera, and the following year found him again in Madrid and high in favour as before. A few years later he painted that noble picture, "Christ on the Cross," of which the expression of agony could not possibly be rendered with greater power, the anatomy is precise, the execution of the details perfect. About the same time an expedition by Philip into Aragon gave Velasquez an opportunity of studying military scenes, and without doubt helped him in the composition of that famous historic masterpiece, "The Surrender of Breda." In this picture may once more be seen the union of wonderful technical execution with absolute truth of expression.

The year 1648 again found Velasquez on his travels, this time on a mission to collect pictures and statues for the king. Stopping awhile at Venice, Parma, Naples and other cities, he came at length to Rome, where he painted the glorious portrait of Innocent X and many of the cardinals. His sojourn in Rome was a continuous ovation and in 1650 he was made a member of the Academy of St. Luke. Returning to Madrid, he had many honours heaped upon him and was much consulted by the king in affairs of state. About this time he painted the wonderful picture of "Las Meninas" (the maids of honour), which Luca Giordana called the Theology of Painting and which is often held to be the artist's masterpiece. This was the last great work of Velasquez as he died in the year 1660 and was buried in the Church of St. Juan at Madrid.

No contemporary artist displayed such wonderful power of variety as Velasquez. He attempted every branch of painting and he succeeded in all. His pictures are remarkable for their brilliant execution, masterly handling, the historic truth of his figures and above all for his marvellous gift of colour. In landscape, a field scarcely touched by Spanish artists, he was equally great, his work displaying the richness of Titian, and the breadth and picturesqueness of Claude and Salvator Rosa. His excellence in portraits is universally acknowledged, his works in this branch of painting standing on the same level as those of Van Dyck and Titian. Ford says of them: "His portraits baffle description and praise; he drew the minds of men; they live and breath, and are ready to walk out of their frames." Of this branch of art



VELASQUEZ. — PORTRAIT OF HIMSELF.

are his three pictures in the Pinakothek collection, one of them a "Portrait of himself" (1292) with long black hair, pointed mustachios, in a black doublet with a white standing collar and wearing a medal upon his breast. A much earlier work, which is evinced by its brusqueness of style, is the "Portrait of a Young Man" clad in black, the beardless face looking out of the canvas at the spectator (1293), and the third is a likeness of the "Infanta Margarita, daughter of Philip IV," (1294), in childhood. The little princess, arrayed in a white and rose coloured satin dress, stands in the centre of the picture, her one hand on the edge of a table on which a vase of flowers is standing, the other holding her closed fan, a most winning picture, at once childlike and still bearing the impress of the punctiliousness of the haughty Spanish court.

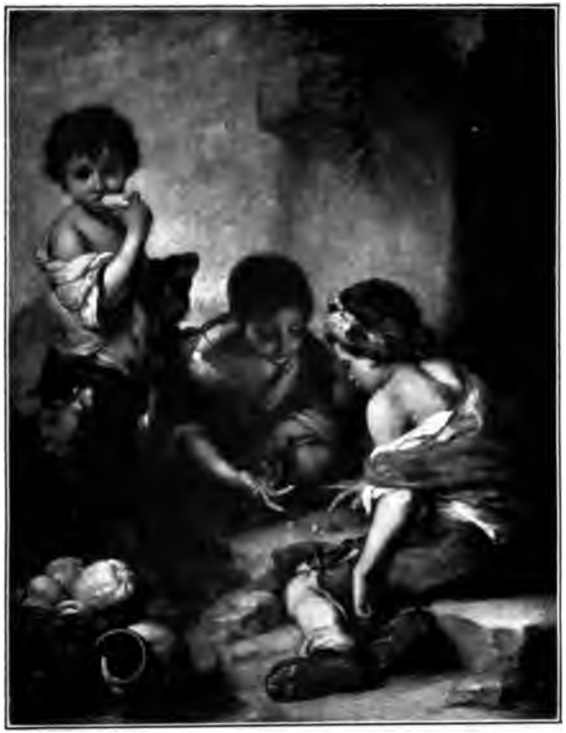
The name of Bartolome Esteban Murillo is always bracketed with that of Velasquez, though their styles were as far apart as the poles. The former owed very much to the breadth of mind and generosity of the latter, who, when Murillo appeared in Madrid asking of him help and advice, received him cordially and enabled him to study the works of Titian and Van Dyck and also his own masterpieces in the Escurial. This was the turning point in the life of Murillo as the experience thus gained seems to have completely satisfied him, for the wish to study in Italy faded from his mind and he returned to Seville to enter upon a career of uninterrupted labour and success.

By the advice of Velasquez, Murillo went direct to nature for his inspiration, and translated the stories of the saints and the narratives of the Bible into popular dialect. He treated them as actually happening in Spain, among the very people who surrounded him and were his models; not in specially posed figures, set to the suggested appearance of god or of heroes, but in the men and boys who were about him, in the very ordinary details of their lives. For the first time Spain saw depicted the beauty of her everyday life, the charm of the occurrences which went on in her own streets, and it was a revelation which took her by surprise. From the very first this was the line taken by Murillo, who loved his country passionately, revelled in its glorious colour, in its brilliant light, and in the soft rich depth of its shadows. Over this naturalism he cast the glamour of a strong emotion. He was an emotional painter, and to the emotions he made his appeal. A devoted son of the church, he worked steadily at religious art with a single aim and a fervent activity.

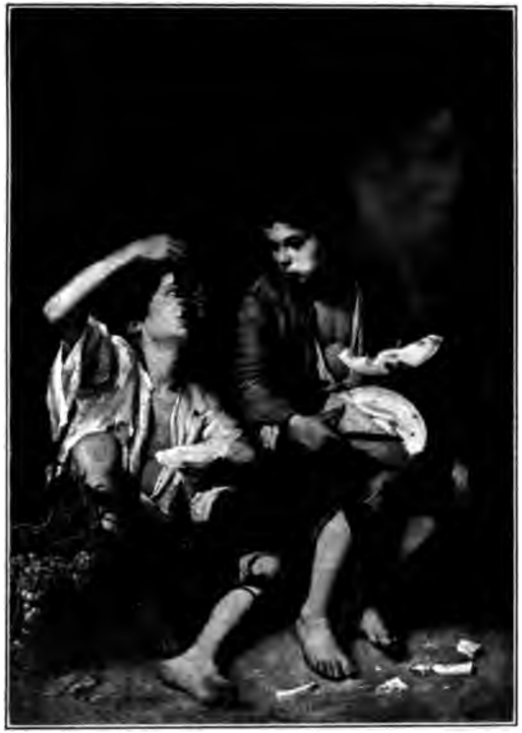
We know but few details of his life. He was born at Seville of exceedingly poor parents in 1617, studied and worked in that city, till he walked to Madrid in the year 1642 to implore assistance from Velasquez to obtain that teaching which he felt was necessary for the furtherance of his art, studied and worked with the latter for three years and then returned to his native city, where he married in 1648 a wealthy lady of Pilas, near Seville, whose beautiful face looks out of many of his canvases. He had one daughter, Francisca, who became a nun in the Convent of the Mother of God at Seville, and two sons, both of whom became priests.

The name of Murillo will always be associated with the Franciscan monks he so loved to paint. The first works which brought him into prominence were the pictures — since burnt — which he painted for the cloisters of that brotherhood in Seville. These were in his earliest and least successful style, in which the outline was hard and the tones of the shadows and treatment of the lights suggestive of Caravaggio. But he gradually adopted his second, or warm style, in which a softer outline and mellower colouring are apparent, and this was succeeded by his third and most beautiful style, called the "vaporoso," in which the outlines are lost in the light and shade, as they are in the rounded forms of nature. Between 1660-1674 Murillo painted for the Hospital of La Caridad the eleven great pictures which form the noblest work of his of the country is well expressed in the way the girl has allowed the upper part of her dress to drop away from her shoulders. There is no vapourous effect about this picture. It is in the warm style of the artist, full of fresh, strong, powerful colour, sharp in contrast between the shadow and the full sun.

In the "Dice Players" (1306) another class of children is presented. They are not the children of the thrifty, thoughtful class who gather the fruit with care, sell it and take home the money. These are the children of the street, the little beggars of every Spanish town, who haunt the street corners, lurk under the shadows of a wall or an arch, and are full of restless activity and brimming over with fun and mischief. One lad has twisted in his hair a wreath of leaves, sure token of a Southerner, and evidence of that love of decoration which is so remarkable in the people of a sunny land. The other boy has a fine crop of black hair, an eager face, and both are full of the interest of the game. They are keeping count with their fingers and by their side stands another lad lost in a day dream of his own. He has a loaf of bread under his arm and a slice of it in his hand in which his gleaming white teeth are fastened, but there is something on his mind, something which makes him oblivious even of his dog, who gazes up reproachfully into



MURILLO. — DICE PLAYERS.



MURILLO. — MELON EATERS.

his face, so unaccustomed is he to having his claims overlooked. The scene is like a snapshot. It is absolutely true to life and is thrown upon the canvas with vigorous strokes, and swept into position with all its colour values right, its flesh clear and firm, its blaze of vivid sunlight and the black gloom of its cool shadows.

Of the same type of boys is the picture of the "Melon Eaters" (1304) one of whom sits on a box with a partially cut melon between his knees. He holds a slice in one hand from which he has taken the bite with which his cheek is distended. Fragments of the melon rind lie on the ground. Beside him sits his young companion clad only in a torn shirt and a most disreputably ragged pair of trousers. He, too, holds a luscious slice of melon, but he has his head thrown back, drawing in the juice of a bunch of grapes which he has taken from a basket which lies beside him. His expression, as he turns to his friend, is one of absolute enjoyment and content. As a natural expression of the beauty of everyday life this picture has few equals in the galleries of Europe.

Its companion piece, the "Pastry Eaters" (1305), discovers another pair of our little street arabs, one seated on a stone bench in the act of dropping into his mouth the piece of pastry which his companion has cut for him from a dish which lies on the bench between them, while his dog with an expression of the intensest expectancy watches the delicious morsel as it disappears. Nothing could possibly be more truthful than the expressions on these three faces, the smiling look of the boy who watches his companion eat the dainty, the satisfaction of the one who is enjoying the goody, and the dog who watches them expectant of his share to come. These boys, though clad only in the slightest of clothing, have not the ragged appearance of those in the "Dice Players" and the "Melon Eaters."

Murillo was evidently very fond of children. No one could have painted them so happily and so well who had not a real love for them, and therefore a clear understanding of their special qualities. These street lads are represented by him over and over again in all sorts of familiar scenes. The flesh in them is so well painted that it attracts attention by its accuracy; the draperies are always cleverly disposed, carelessly disposed on the backs of the boys so as to show chubby shoulders and uncovered necks.

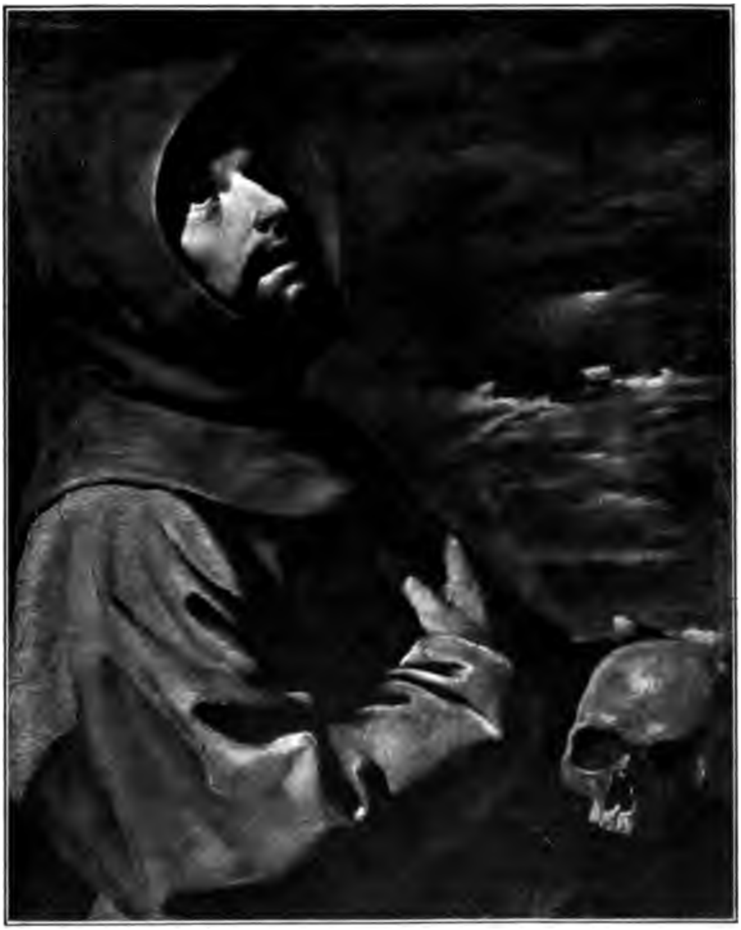
The only religious picture of Murillo's which hangs in the Pinakothek is that of "St. Thomas of Villanova healing a Lame Man" (1303). In this the Saint with his hands extended exhorts the cripple to rise in the name of his Master. The action takes place in front of a church, and two young monks look on with pitying eyes on the man who is just in the action of rising aided by the crutch he has used as a support. The tender expression of the saint, the beseeching one of the cripple, the beautiful tender tones of the whole composition unite in making this one of the most beautiful of the pictures in the Pinakothek.

A fall from a scaffolding, which occurred when he was painting the high altar for the Capuchins at Cadiz, put a sudden close to the busy life of Murillo. Obliged to return to Seville, he gradually grew worse, and he died in 1682 and was buried in the church of Santa Cruz, underneath Campana's picture of the "Descent from the Cross," the spot he himself selected for his interment.

It is strange to notice how little Murillo was influenced by Velasquez, though associated so much with him at his most impressionable age. His work bears little more than a trace of the influence of the greater master, and his individuality must have been very strong and forcible to have resisted the temptation to adopt the ideals and methods of a more lofty genius. The work of Murillo distinctly proves his own strong personal feeling, his faith, his aim and his determination to carry out his purpose.

The son-in-law and perhaps the best pupil of Velasquez was Juan Bautista Martinez del Mazo, who studied the works of his master untiringly, copying as well the works of Titian, Tintoretto and Paolo Veronese. His most important compositions were landscapes and hunting pieces, but he excelled as well in the branch of portrait painting, his works having the same rich colour and treatment as those of his master Velasquez. His two pictures in the Pinakothek are portraits, one a three-quarter profile portrait (1295) of a man with long black hair, somewhat disordered, and a small moustache and beard, and the other of a small white clad boy (1296) wearing red laced sandals, a tambourine in his right hand, his left supporting him against a pillar.

A picture the colour and treatment of which are exceedingly charming is that of a "Young Cavalier" (1299) listening to his fortune being told by a fortune teller, who holds his attention while his purse is being stolen from him. In the background, their attention also being engaged, are his three companions. This is the work of Pedro de Moya, who, though a soldier earlier in life by occupation, was so struck by some pictures by Van Dyck, that he sought out that master and became his pupil till the death of the latter, shortly after, in England. Moya, on his return to Seville, imitated Van Dyck with such success that it is said



ZURBARON. — ST. FRANCIS OF ASSISI.

that through him the style of Murillo was influenced by the great Flemish portrait painter. There is also another picture of Moya's in our gallery, that of a "Cavalier playing cards with a Lady" (1300) while his companion embraces a young girl who sits upon his knee.

Francisco de Zurbaran, born at Fuente de Cantos at the end of the sixteenth century, has been called the Spanish Caravaggio, whose broad handling and strong adherence to light and shade he loved to imitate. In his faithfulness to nature and his strict nationality of style he stands side by side with Velasquez and Murillo, and though inferior to the former in truth and ease, and to the latter in the contour and lifelike appearance of his figures, he equals both in colouring, and his tints, though sober, have sometimes the depth and brilliancy of Rembrandt. Zurbaran was an admirable painter of monks, who formed his favourite subjects, and the only example which we have of his paintings is that of "St. Francis of Assisi" (1291), his right hand on his breast, his left holding a skull, and a rapt upward expression on his face.

In strong contrast to Zurbaran appear the life and work of Alonzo Cano, a man of violent passions, jealous and irritable in disposition and most eccentric in character, yet whose paintings are of pure, simple design, a calm, tender sentiment, a harmony of nature and art, and a tone of refined beauty which is in great contrast to the sombre realism of Spanish naturalism. He studied under the famous sculptor Montanes, but learned more from certain antique statues in the palace of the Duke of Alcala than from any instruction which he owed to his master. His genius soon placed him in the foremost ranks of Sevillian artists but his quarrelsome nature forced him to fly to Madrid, where, through the influence of Velasquez, he was appointed painter to the king. In 1644 his wife was murdered and Cano, being suspected of the crime, fled to Valencia, but returning to Madrid was seized and tortured; as he passed through the ordeal he was declared innocent.

He was one of the greatest of the artists of Andalusia, and has been called the Michelangelo of Spain, but he merits the name more from the variety of his powers than from his style. He excelled in sculpture and architecture as well as in painting, and strange to say, his exceedingly stormy character is not reflected in his works, which throughout exhibit a singular sweetness quite free from any feebleness or affectation. Although he never went to Italy, his fine feeling for form and the natural charm and simplicity of his compositions suggest the study of the antique, while in painting the richness and variety of his colouring could hardly be surpassed.

Only one of his works — but a very charming one — is to be found in the Pinakothek. It is the "Vision of St. Anthony" (1301) in which Mary appears in the clouds holding out the beautiful Christ Child to the kneeling Saint, who gazes upward in ecstatic joy as he takes the Holy Infant in his arms. Very noteworthy is the care with which Cano paints the beautiful hands and feet of his subjects. His colour is rich and his sentiment pure and tender; the beauty of his noble style is that in which a harmonious effect is produced by the blending of fine colouring and classic severity of form.

A painter of whom it was said "that no Castilian ever surpassed him in richness of colour" was Antonio Pereda, to whom the Pinakothek owes two splendidly composed and executed pictures. A "Spanish Noble," (1298) the type of an aristocrat, in a scarlet costume with a short mantle and a gaily cocked hat, a beautiful dog at his side, and a small cabinet piece of "Two Officers gambling in the Open Air" (1297).

CHAPTER VII

THE FRENCH SCHOOL

THE French section of the Pinakothek is neither rich nor remarkable; there are some very excellent examples of landscapes by Poussin and Claude Lorrain, but the pictures in the gallery are by no means representative of French art of any period.

France, following at the end of the fifteenth and the beginning of the sixteenth centuries no definite direction in painting, seemed to hesitate between the influences of Italy and Flanders. The latter country, from its close connection with Burgundy, which during the Hundred Years War formed the chosen retreat of French artists, had not only influenced, but had itself in turn been influenced by French art. This may be seen in the Flemish tapestries, which distinctly recall French miniatures. Had this connection continued, it is probable that France, contributing as much as she received, might have formed an independent school, but the Italian war, begun in 1494 by Charles VIII, first brought the artistic ideals of Italy before the Flemish rulers, and the real history of French painting began in the school maintained by Francis I at Fontainebleau, in which many Italian artists were employed. Leonardo da Vinci died in the service of Francis in 1519 and many other Italian artists succeeded him. The only artists who, in opposition to this school of Fontainebleau, displayed any national feeling, were Jean Cousin and the Clouets.

We have no picture by Cousin in the Pinakothek and but one by Jean Clouet, the founder of the family, born in Brussels in 1420 and who in 1460 was made painter in ordinary to Francis I. This picture is the "Portrait of a Young Man" (1314) in a black coat and a cap with a white feather, holding a small leather cloth in the right hand. His shirt collar and cuffs are embroidered with black.

The grandson of this artist, Francois Clouet, succeeded as painter to the king, and was the most distinguished of his family. He became naturalized and was court painter to Henri II and Charles IX. We have a charming portrait from his brush, a "Portrait of Claudia" (1315), daughter of Henri II of France and wife of Carl II of Lorraine, clad in a light grey damask gown with a lace collar, and rich jewels around her neck and shoulders. These works of the Clouets are distinguished by a naïve handling, combined with clear colour and great care and delicacy in the treatment of the details.

Another excellent portrait showing the influence of the Flemish school, is that of a young brown-haired "Lady of Quality" (1316), the handiwork of Adriaen Crabeth, a follower of the Clouets. The subject is richly clad in a white gown highly ornamented, about her neck is a magnificent double collar and her little black cap is bedecked with gold, pearls and ostrich feathers.

As opposed to the school of the Clouets, a direction, initiated and fostered by royal patronage, was given to French painting, which it was long submissively to follow. This was largely due to Simon Vouet, who, in contradistinction to Jean Cousin and the family of Clouet, may be termed the founder of the Italianized school of French painting. Going to Rome, he studied Caravaggio and Guido Reni and soon attained a brilliant position, being made a member of the Academy of St. Luke. But the style he brought from Italy was one of decadence. Although at first he painted with great care and vigour, he presently attempted more than he could perform and allowed his style to degenerate into mere mannerism, so that the character of his later paintings is superficial, and devoid of feeling or depth of thought. His real merit consisted in his skill as a teacher, his studio being a veritable nursery of painting, as from it came le Brun, le Sueur and nearly all the artists of distinction of the next period. His only picture in the Pinakothek is a "Virgin seated in a Landscape" (1320) with the Holy Child on her knee, before a curtain which hangs from a tree behind her. It is a small canvas with very little to recommend it.

The Pinakothek can boast of three pictures from the gifted brush of Nicolas Poussin, the greatest of French painters, who was born in Andelys in Normandy in 1594. He first studied under Quentin Varin in his native place and later under two other masters in Paris, where, owing to the patronage of a young nobleman of Poitou, he met Courtois, mathematician to the king, at whose home he was enabled to study some prints of the works of Raphael and Giulio Romano. After two unsuccessful attempts, owing to his poverty, he finally succeeded in getting to Rome, where he started in on that course of severe study which eventually led him to such triumphant success. His genius, though absolutely original, ripened slowly and owed much to persistent study. Poussin wisely studied the methods of the many schools which were at that time dividing artistic Rome, and finally became absorbed in the antique, making his studies in architecture, anatomy and perspective subservient to that end. The zeal with which he pursued this aim led Fuseli to exclaim, " Poussin painted bas reliefs, but despite this his work remains thoroughly original and French in its thought and execution."

Belonging to this period is his picture " Midas, King of the Phrygians " (1321) kneeling before Bacchus, and praying the god to take from him that fatal gift which he had bestowed upon him, of turning everything he touched into gold. Near the god sits the sleeping Silenus and in the foreground lies the slumbering Ariadne and a young follower of Bacchus, while two other Bacchanalian children joyously play with a he-goat.

From this time Poussin at Rome enjoyed the most enviable position that even a painter of his genius could desire. He had no pupils but had great influence among the French artists who came to study at Rome. Urged by the repeated solicitations of Cardinal Richelieu, he returned to Paris for two years, but finding the atmosphere of the court intolerable to a person of his simple tastes and inability to flatter, he again returned to Rome, where for twenty years he continued to paint without ceasing.

Of his other two pictures in the Pinakothek one is a " Portrait of Himself " (1323) with an inscription of his name, age and the date when it was painted. The other picture represents the " Lamentation for Christ " (1322), in which Mary, seated on the ground, with the body of her dead son in her lap, sinks unconscious, Mary Magdalen kneels near by, supporting her, Nicodemus makes the grave ready, and John sits wringing his hands at the edge of the sarcophagus, while at the feet of the sacred body two angels are weeping.

Poussin was not only the greatest but also the most typical of French painters, and in the extraordinary fertility and variety of his genius recalls Rubens and Murillo. He painted sacred, historical and mythological subjects as well as landscape, and all with success, and through all the changing variety of his work runs the ever present unity of his thought. This constitutes his peculiar gift, which sometimes was not without its defective side, not in so far as it affected Poussin, but through him a great part of the French school. Poussin's own definition of painting, as "an image of things incorporeal rendered sensible through imitation of the form," will help to explain this principle. It was in direct opposition to the school of the Naturalists, which is content to take Nature as it finds her and merely reproduce her eternal variety on the canvas.

The seventeenth century is represented mainly by the pictures which are collectively ascribed to Valentin de Boulogne, born 1591, died 1634, whose works show the realistic virtuosity so popular among the Romance nations at that time. Valentin went early to Rome and there became intimate with Poussin, who tried, in vain, to win him to a more thoughtful style, but Valentin had found in the works of Caravaggio the ideal which exactly suited his liking. To paint Nature as he saw her with a certain rude earnestness and passion, without regard to minor shades of expression, was his sole aim. Then, too, the influence of the low company from which he drew his models is noticeable even in his sacred subjects, which are such in name rather than in feeling and expression. His martyrdoms recall the style of Ribera, but a picture of a " Fortune Teller " by him, in the Louvre is an instance of the admirable truth and force of his execution in a subject not requiring the finer traits of expression.

His " Crowning with Thorns and Mocking at Christ " (1317) represents a soldier pressing the crown upon the Saviour's brow, while another mockingly hands him the sceptre of reeds. In this the patient dignity of Christ is well rendered and the colours are deep and rugged, very suggestive of the style of Caravaggio, upon whom Valentin so faithfully modelled himself.

A charming picture is " Herminia among the Shepherds " (1319), showing the heroine in jewelled armour without a helmet, approaching from the right, leading her horse by the rein. To the left sits a grey headed shepherd busy making baskets, near him is a young lad with a lamb at his feet and in a corner stands a woman with two children, one of whom, frightened, clings for protection to the skirts of its mother.

The third picture is one showing a "Party of Five Soldiers" (1318) in a general fight over a game of dice, the onlookers and all taking part in the general melee. In this picture, the force of the artist's execution being brought into prominence, renders it an excellent example of his striking and spirited style.

Second only to the name of Poussin on the rolls of famous French painters, is Claude Gelèe, better known, from the place of his birth, as Claude Lorrain. It is due solely to an accident of birth that he belongs to the French school for almost all of his long life was spent in Rome and his style, though influenced by the example of Poussin, was not French. His earliest pictures were painted with a bluish tone, but this was gradually altered, from the time he went to Italy, to the warmth and glow of his later manner. Claude Lorrain is an artist of the sun and air. His scenery is mostly that of the Roman environs; rounded groups of evergreens often fill the foreground; ruins or imaginary palaces form the accessories. But the magic of the artist lies in transfusing these forms with the living breath of Nature, by means of aerial effects or varied play of light. The sun, as it changes at every moment of the day, was the constant theme of his brush, and whether quivering on the foliage, gleaming on the morning dew or tinging the waves as it sets, it ever sheds an ethereal glamour over all his pictures.

Like Poussin's works in this branch of art, though sometimes in Claude with questionable effect, he peoples his landscapes with figures, but as his ideal was freer and more joyous, his scenes breathe a more Arcadian serenity. Almost from the first the supremacy of Claude in landscape was undisputed. After his death his influence still lives and we find his manner dominant in the French school of landscape till the beginning of the nineteenth century.

The Pinakothek possesses four of his lovely landscapes — one (1324) a morning scene, with an estuary of a river in the distance, in the middle distance herds feeding and beasts of burden passing over a bridge. To the left, in the foreground, is Abraham sending Hagar and her son Ishmael away, while from the balcony of a pillared palace Sarah looks on at the departing slave and her child. Another is a landscape at full noon (1325). In the distance is to be seen an arm of the sea, towards the left in the middle distance a group of rocks with a grotto. Hagar kneels in the foreground near her languishing child and an angel appears to save him. Not far off a stag and two does are pasturing and further back may be seen two lions, one of which is lacerating a hare. The figures and animals are all painted by the artist himself.

An idyllic landscape at sunset next claims our attention. By a river bank a shepherd and shepherdess are entertaining themselves with music, while the sheep are sporting in the water and on the opposite bank and in the shade of thickly wooded trees the remains of a Corinthian temple may be seen (1326).

The fourth picture represents a "Harbour by Sundown" with a view of the Arch of Titus at Rome (1327) with the well known inscription, and in the middle distance on both sides the towers of the harbour entrance. Boatmen and sailors are busy with the cargoes committed to their care, on their rafts, which shows the levers by which they are propelled.

Claude Lorrain and Poussin take a very important position in the art of their own time, on account of their wonderful treatment of light, and the careful composition of their landscapes. Three of the Lorrains in the Pinakothek belong to the master's latest period, and show all the qualities of his mastery over light and shade, too long unjustly undervalued. With all their delicacy these pictures have a noble, dignified style, and it is on this point that Claude Lorrain and Nicholas Poussin may be compared to each other. Their colouring is widely different, the cold brilliant enamel of the former comparing strangely with the soft, almost dull colour of the other, but both possessed a delicate and yet powerful gift of composition, which takes not only masses but light into consideration, producing a perfect whole.

A picture of "Christ in the House of Mary and Martha" (1330) where Mary kneels at the Redeemer's feet, while Martha scolding stands beside her, and an oval sketch of "Louis IX of France," assisting at mass in front of an altar, while through transubstantiation of the Host, the face of the Holy Child appears (1331), are the works of Eustache le Sueur, called the Raphael of French painting. He commenced his career in the studio of Vouet, but it was the sight of some of Raphael's cartoons at Lyons that inspired his enthusiasm and showed him the strength of his genius. His character may be seen in his works, which are deeply religious, being all painted for monasteries or churches. In him the pagan spirit of Poussin is replaced by a spirituality, a deep religious fervour, which gives him a unique place among French artists, and his qualities are the more remarkable as they are entirely alien to the French spirit. Though he was never in Italy he seems to have been inspired by the very spirit of antiquity.

A painter, who with more patience and judgment might have risen to the foremost rank, was Sebastien Bourdon, from whose brush the Pinakothek possesses a "Roman Limekiln" surrounded by a mob of people; behind is to be seen a ruined tower and a view of Castel San Angelo (1332). When only seven years old, Bourdon commenced to study under a painter named Barthélemy in Paris and after various wanderings finally settled in Rome, where poverty drove him to copy the paintings of Poussin and other artists for sale to dealers. He possessed that facile and universal style which lends itself to popularity, but is fatal to really good work. With a fine but undisciplined imagination, he could turn from historical or sacred subjects to scenes of a Bohemian character, adopting in turn, according to the character of the work, the style of any master, with which his ready memory supplied him. As will be seen in our picture he was eminently fine in the handling of genre subjects and he excelled also in portrait painting.

The "Departure of Soldiers to a Battle" (1333) is a masterly work painted by Jacques Courtois, better known as le Bourguigon, who was born at Franche-Comté, in 1621, but who belongs by his style to Italy, where most of his life was spent and where, after becoming a Jesuit, he died in 1676. His first paintings were landscapes and historical subjects, but a study of the "Battle of Constantine" in the Vatican is said to have turned his attention to military painting, and it is on this only that his fame rests. His other picture in the Pinakothek is that of a "Battle" (1334) which, like the first, shows great force of imagination, bold execution and wonderful skill in composition.

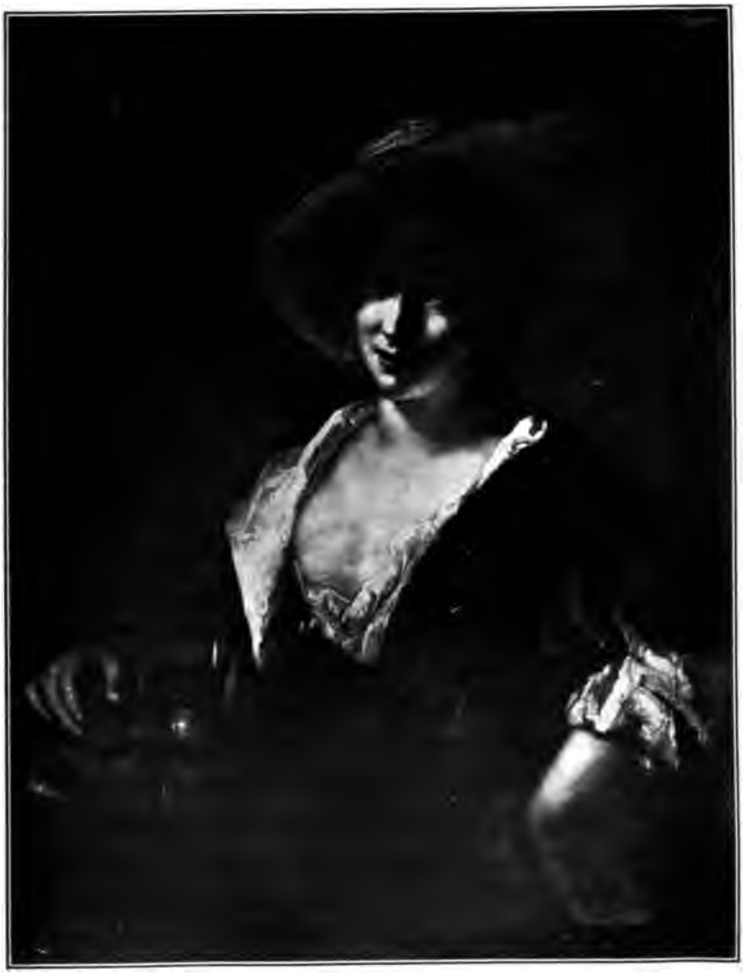
In the works of Charles le Brun, which really require to be studied in the Louvre, are to be observed the striking qualities of the whole period in which he lived. He early developed the vigour and industry which characterized him through life and his study under Vouet, and later under the influence of Nicholas Poussin at Rome did much to develop his natural talent. On his return to Paris and on his being introduced to the court of Louis XIV by Mazarin, he painted a famous picture, "Christ with the Angels," for the queen mother. To the year 1660 — the same one in which he was made director of the Gobelins by Colbert — belongs a series of notable works which he executed for the king. They were the celebrated series of four pictures on the "Life of Alexander" now in the Louvre, and are completely typical both of the artist and his time. They are splendid decorative works, in which the great subjects are represented with an inexhaustible fertility of imagination, nobility of conception and power of vividly expressed outward action. Their technical excellence is also great and the costumes are carefully studied. These pictures occupied le Brun for several years, but on their completion he was made first painter to the king and became supreme in the world of art. The whole appointment of the royal palaces from the most ambitious to the smallest detail was submitted for his direction, and bore the impress of his mind. It is unnecessary to do more than to refer to his gigantic labours at Versailles — a standing monument to his genius — his reconstruction of the Louvre and his building of churches and mansions, to show how indefatigable he was in his labours.

His sacred pictures, of which we have two examples, have all the nobility and dignity of his other works. "St. Mary Magdalen" (1335) praying with folded hands over a book which lies open supported by a skull, forms the subject of one, which is painted with great beauty and warmth of colour; the other is that of "St. John the Evangelist" (1336) on the Isle of Patmos, commencing to write the Apocalypse, his emblem, the eagle, near him and to the left a view of the sea.

There is also an oval profile "Portrait of an aged Woman" (1337) which shows what a happy style le Brun adopted when following nature. The efforts made by him to promote art must not be passed over. The foundation of the Academy of he acquired at Antwerp from his master Antoine Goubau, is uniformly fresh and brilliant.

Three small pictures a "Bishop on his episcopal Throne" (1359) blessing a king who kneels before him, while near the first stands a deacon and behind the latter three of his train (1360); "St. Norbert" accompanied by five monks, raising a child from the dead, while to the right in the foreground stands a gardener, and at the left kneels a labourer; and the bust "Portrait of an old grey haired Bishop" (1361), wearing his mitre and gazing upward, were painted by Pierre Subleyras, a native of Uzès in the south of France, born in 1699, an artist who in original power probably surpassed all his contemporaries. There is something in him which recalls Bourdon, but he was even more careless and facile. His fire and invention, his subtle touch, skilful composition and golden colouring are conspicuous in his works, but he was without true feeling for nature, and for want of study and meditation he never penetrated below the surface of his art. His conception of "St. Norbert and the dead Child" goes to prove that he could have painted with much more depth of feeling, had he chosen to cultivate his powers.

A "Hunting Party" of men and women refreshing themselves in the open air near a mill (1362), forms the subject of a work by François le Moine.



ANTOINE PESNE. — YOUNG GIRL IN A STRAW HAT.

MTOU

The drawing in this is not in any way remarkable but the colouring is transparent and harmonious.

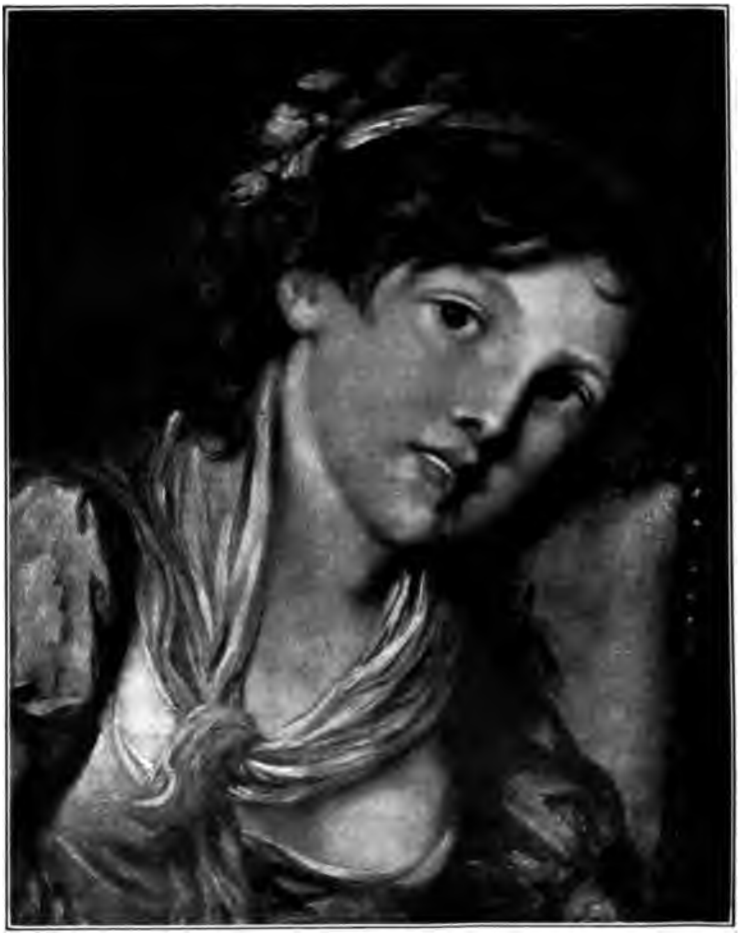
An exceedingly winning picture is one of a "Young Girl in a Straw Hat" (1366), her right hand on a basket of vegetables, executed by Antoine Pesne, who was quite famous in his day in Berlin, where he resided and died in 1757.

Five large and two smaller pictures, the works of the famous marine painter Claude Joseph Vernet, born at Avignon in 1714, a pupil of his father Antoine Vernet and later of the painter of sea scenes, Bernardino Fergioni at Rome, hang in our collection. They are a " Harbour in a Fog by Sundown," with some fishermen and idlers in the foreground (1370); a "Burning Harbour Town by Moonlight," harbour and sea full of ships and small boats, while to the right is a ruined tower (1371); a " Storm at Sea" showing a rocky coast with a lighthouse tower (1372); a " Channel Scene" with a rocky grotto to the left and to the right a harbour town with fisher folk in the foreground (1373); a large " Lightning at Sea," a fort built upon rocks in the middle distance and to the left an open sea. In the foreground are some people being saved from a stranded vessel (1374). Another smaller seascape shows a terrace with a balcony, upon which men and women are enjoying themselves with dancing and other entertainment (1368), and lastly, a

Roman landscape (1369) by twilight, discovering the ruins of an Emperor's palace. The style of Vernet may be inferred from his own assertion that "while many painters surpassed him in particular details, none equalled him in making a *picture.*" Composition was, in fact, his great merit. His early works had something of the roughness of Salvator Rosa but his later manner was softer, though his colouring sometimes fails in richness, finish and transparency. These are never the gods of Poussin but ordinary mortals brought face to face with the powers of nature.

A dainty little picture by Jean Baptiste le Prince has for its motif that old, old story of May and December, an old man sleeping on a garden bench with his young wife near him, while a youth to the left reaches through the trellis to kiss her hand (1375).

The first painter in France to turn his attention to animal painting was Alexandre François Desportes, whose two pictures of still life (1363-4) hang in the Pinakothek. These pictures are not at all indicative of the style of the artist, whose paintings are mostly of the woods of Fontainebleau and the fine hunting parties of Louis XIV. His colouring was rich and transparent and marked by a careless grace. He was a close student of nature and carefully sought to express the peculiar physiog-



GREUZE. — GIRL'S HEAD.

U OF M

nomy of the animals he painted, and thus preferred to present them in repose rather than under the excitement of the chase or the combat.

The gorgeous flower pieces, of which we have an example (1346) in a earthen vase with roses, lilies and other flowers, which stands upon a Corinthian cornice with a frieze in relief, is the work of Jean Baptiste Monnoyer, whose pictures have something of the pomp and struggle for effect of le Brun. All feeling for nature is completely absent from his pictures, in which golden vases and rich draperies, apes and paroquets, play as large a part as the flowers themselves.

A work of Jean Baptiste Chardin, a little kitchen scene (1376), greets us. The colouring is delicate and shimmering, showing the influence of the Rococo style. The young woman cleaning vegetables is true to life in genre pictures, yet the consideration for coquettish daintiness and a pretty effect is so apparent, that even this picture shows how far literary tendencies made themselves felt side by side with the aim of a purely picturesque rendering. One sees in this example, well painted as it is, that the old forms or styles could not last long and this is still more distinctly shown in the charming, famous "Girl's Head" by Greuze (1377), which represents the transition to the art of the nineteenth century.

essential for a study of the development of painting than the late works of these masters.

This enumeration is not intended to diminish one's pleasure in what the gallery does offer, but merely to characterize it. The visitor here must not expect a panoramic view of the development of modern painting; but must see in it a picture collection gathered together at hazard, composed of pictures which chance and fashion have brought together. It is the thankless duty of a handbook to point this out. These general remarks, as well as the helter skelter arrangement of the pictures in the various rooms, must serve as an excuse for the fact that we do not follow the history of the development of painting in our description. The insufficient material leaves no other course open, still the attempt has been made to notice the pictures which have a bearing on the history of painting. On the other hand he who is interested in the material, the story, the anecdote, the allegory, the city view, will find in the gallery abundant and interesting material.

The first cabinet of the first ground floor hall contains two landscapes (907, 909) by August Wilhelm Zimmermann, which are similar to pictures of the Dutch school, but have no especial characteristics. The two pictures were painted in 1848 and 1850 and show that Zimmermann was working in a path quite separate from the artistic ideals of the followers of Cornelius and adhered to naturalistic principles. Bernard Fries (225) and Ernst Fries (226) belong in the ranks of the copyists of the old Dutch masters. Johann Christian Reinhardt (640) displays considerable similarity to Koch. He began with heroic landscapes in Poussin's manner and developed under the influence of the Classicists. Among the landscape painters who follow Italian models, Franz Catel (131, 132, 136) is preeminent; he stands far above the ordinary level, sought always for the extraordinary in composition, and strove vigorously to heighten the colouring of his pictures. One sees for instance in his "Thunder Clouds" (131) that he colours by intuition and even at times achieves fine tone-harmonies. His palette, however, was limited. The "Holy Family" of Wilhelm Schadow (709), is too sweet and precise to interest anybody to-day. The views of Munich by Heinrich Adam (25, 26) have to-day only an archæological interest. The picture of Francois Josephe Navez (568) gives an idea, although inadequate, of the colouring of the Belgian school of 1830, once so famous.

In the second cabinet the Munich views by Joseph Klotz (415, 416), Ferdinand Jodl (359, 360), Friedrich Mayer (529-531), and Domenico Quaglio (621-625) have only archæological interest. The city views by Michael Neher (573-575) and especially those of Ludwig Mecklenburg (535-536), however, are above the ordinary level. They are soft and atmospheric, and above all true to nature. An allegory, "Italia and Germania," of one of the Nazarenes, Johann Overbeck (589), is a very characteristic bit of this imitator of the Italians, a man without ideas of his own.

The third cabinet has only one or two pictures of merit. A landscape, "Near Brannenburg," by Carl Rottmann (672), is a worthy work, but is so hung that it cannot be enjoyed. "A Landscape with Thunder Storm" by Casper Metz (546a) shows good observation, fine atmospheric qualities, and great power in composition and colour. On the south wall hang twenty-two Oriental sketches by August Löffler (481-502), which are hardly good enough for postcards. Another very badly hung picture is "A Young Ox" by Max Josef Wagenbauer (865), a free copy of Paul Potter, but done with power.

In the first cabinet of the second hall we observe "A Wood Landscape" of Johann Wilhelm Schirmer (722), remarkable as a study of nature, a very fine tender landscape "Taormina with Ætna" by Rottmann (668), and a "View of Tegernsee" (156) by Johann Georg von Dillis. This is a picturesque bit whose soft atmospheric treatment and especially the colour scheme at a distance shows resemblances to the Fontainebleau school. A closer view, however, discloses none of the strength of these masters.

In the second cabinet the "Winter Landscape" of Andreas Schelfhout (713), painted in 1835, may have served Bürkel as an example. The works of Eduard Schleich make a small oasis in the deadly level of mediocrity. Several of his pictures are here hung in one place, and allow a review of his qualities to be made. Christian Morgenstern, represented by "Moonlight in Partenkirchen" (559), was the first Munich painter who travelled into the Isar valley and the Dachauer Moos. He was followed by Eduard Schleich, Sr., who in opposition to the Romanticists took nature as his model. He studied the construction of the landscape, the changing play of sunlight, and the fleeting clouds. He endeavoured to idealize Bavarian landscapes as the Italian masters had those of their native land. He composed with care, simplified his lines, rendered his well chosen accents by effects of light, and was inspired by a deep sentiment of love of the country. A child of the north, with its wide plains, he disclosed to the Bavarians the beauties of their plateau, the flat land shadowed by clouds, the gentle wooded slope, the homely village by moonlight with its rushing stream and gleaming lights. He copied from Ruisdael his deep seriousness and the sombre observation of nature, which was so congenial to Schleich himself; in Goyen he was attracted by the pictorial harmony into which are woven the elemental forces of nature, the thunder cloud, the mist veiled sun, the shimmering moonlight, covering and illuminating the grassy earth, the rude stream, the humble cottage. Munich and its neighbourhood were his field, and rarely did he paint a more distant subject. Rain, moonlight, autumn were his favourite moods, and his greys and browns are essentially reminders of the Dutch masters.

His brush work and method of laying colour is like that of Solomon Ruisdael. If we seek farther what Schleich has discovered new, we must subtract the Dutch influence from his pictures. We find then another foreign might in them which Morgenstern did not have, and this might is named Constable. The dull brown red comes from the Englishman. That Eduard Schleich was able to make so soft true and earnest pictures of nature in beautiful colour unity is due not only to the Dutch, but also to Constable. He grew continually with years. His mood became ever softer, his impressions more pictorial through the diffusion of colour, the softening of the outlines, over which the torn clouds of a restless heaven eternally drive. "Near Brannenburg" (736) is an early picture of the painter. Next to this we find "Approaching Thunderstorm" (726), even more attractive and full of open air. "On the Ammersee" (725), "Village near Munich" (724), "On the Shore" (733), "Moonlight" (730), and "Dachau" (731) are among the most beautiful landscapes of the nineteenth century.

Among the Schleichs hangs a landscape by Georg Ferdinand Waldmüller (874), likewise successfully worked up to the level of the pictorial, in which the richness of the green tones is most enjoyable. On the opposite wall we see three small pictures by Wagenbauer (871, 872, 873), as well as a soft, warm-toned picture, "Outside of Munich" (553), by Karl Millner. "The Hermit" (794) by Spitzweg is unhappily so badly cracked that there is little left to enjoy. Adolf Lier in his "Village Scene" (472) resembles Schleich. "Departure from the Alm" (123), by Heinrich Bürkel, with its mist-wrapped snow mountains in the background is characteristic of this artist, whose peculiarities are easily recognizable.

In the third cabinet of the second hall the only picture worthy of consideration is the landscape by Anton Fischbach, "View of the Lattengebirge from Salzburg" (194). On the south wall of this hall hang a number of war pictures which take up nearly all of the third hall; among these, however, the pictures by Adam and Kobell are the only ones that have any artistic value. Kobell (308-310) not only was a skilful and conscientious draughtsman, but his painter's eye had comprehension of aerial perspective and understanding of the indistinctness of distant objects. One is struck by the accurately drawn foreground and the impressionistic manner in which he saw and reproduced the middle and far distance. Albrecht Adam (7, 8, 9) worked in quite the same manner with similar results. He certainly had the necessary knowledge of war. In 1809 he was in the thick of battle with the Bavarians against Austria, and in 1848 he was still in the saddle on the Austrian expedition to Italy under Radetzky, at the age of sixty-two. He was an accurate observer, if no colourist, and knew intimately the life he painted. Among these war pictures one will discover with a sense of intrusion a picture by Anselm Feuerbach, portraying a classic battle scene, whence its classification with the battle pictures. "The Overthrow of the Titans" (188) dates from the year 1874. It would surely be more effective in more suitable surroundings, where it would not be so cruelly smothered, for its design shows remarkable promise. The composition is grouped in great dramatic accents around the central figure of Gaea inciting the giants behind her to the storm of Olympus. Zeus bursts from the clouds, surrounded by divine light, and hurls his thunders at the transgressors, against whom, in the foreground, Pluto, Poseidon, and Herakles rush forward from below. There is reason for every action of the figures; the bodies are nobly drawn and the lines are animated by truthful observation. No trace of the theatrical belittles the great gestures which Feuerbach has portrayed. No painter of our time has imagined the antique with purer and more inspired thought, has so relived and revivified it in his own person. Yet here again colour offered him unsolvable difficulties.

We now return through the three halls and ascend the stairs to the upper story. In the first hall is a full-length portrait (393) of the founder and builder of the gallery, King Ludwig I, in the uniform of the Order of St. Hubert, and a likeness of Maximilian II (384), in the same costume, both large and empty representations by Wilhelm von Kaulbach, 1805-1874. As pictures, the two portraits of the Prince Regent Luitpold by August Holmberg (342), Director of the New Pinakothek, and Hubert von Herkomer (293) are much better. We turn now into the cabinets to the right. The pictures by Stieler, Schrotzberg, Kaulbach, etc., in the first cabinet are wholly unworthy of consideration. One might believe himself surrounded by chromos, so brutal is the gaudy colouring of these pictures, which show the lowest ebb of German painting at the beginning of the nineteenth century.

Let the observer compare even in imagination these flat expressionless paintings with Rubens, Rembrandt or Raphael. It is almost a desecration even to name these masters here. This unpleasing epoch of German painting is visible in disproportionate quantity in the Pinakothek; the following cabinets also contain documents of this period.

In the first cabinet a picture by Angelica Kaufmann, "King Ludwig I as Crown Prince" (367), is a little better than the others. Although even in this portrait only a mild pictorial feeling is displayed, there is nevertheless a unity of colour developed on the grey-green background.

In the second cabinet are three interesting bits by Wagenbauer (867-869) and an "Italian Vintage Festival" (419) by the Tyrolese Josef Anton Koch, an imitator of Poussin and Claude. His heroic scenery is pretty, the drawing hard and dry, and the colour feeble. The promise contained in his later pictures of the future development of landscape painting, are not apparent in the Pinakothek. How Reinhardt, who in his early work followed Koch, developed, is shown by his heroic landscape (641) dated 1846, with broadly constructed cliffs and loosely painted trees. Here hangs also a historically interesting picture (129) by Franz Catel, depicting King Ludwig of Bavaria in the Spanish wine tavern at Ripagrande in Rome in company with artists.

"The Acropolis of Sikyon near Corinth" (666) and "The Island of Ischia" (667), by Karl Rottmann, do not belong, spite of the largeness of the composition, among the best works of the artist.

In the third cabinet we find another picture by Wagenbauer, "Evening Landscape" (670), hard and chromo-like in quality. The little picture, "Morning in a Village" (870), is finer. Among all these paintings, the most prominent is the simple, domestic, unconstrained, real portrait (249) of the draughtsman and copper engraver Daniel Chodowiecki, by the Swiss Anton Graff. The solid brown tonality from which the pink flesh with scattered yellow lights shines forth, is especially harmonious in these surroundings. How clear and plastic is the execution, how true the painting of the features.

In cabinet four are two pleasing little pictures by Rottmann, "View on Monte Pellegrino near Palermo" (665), and "Landscape in Korfu" (671). Here again we remark the insufficiency of his palette, a certain pettiness, and painful attention to detail. His pictures are harsh and heavy in colour and crude in execution, but it is easy to observe how earnestly and conscientiously he strives to pull every picture together to a classical unity of composition. Reinhardt in his "Group of Trees" (642) shows that he is allied to Koch and also influenced by Carstens. A younger brother of Rottmann, Leopold, represented by only one picture, " The Barersee in the Bavarian Highlands " (698), seems to be influenced by his brother Karl.

Cabinet five contains a " Marine " (5) by Andreas Achenbach, an attractively coloured and romantically composed depiction of " The Hintersee " (671) by Karl Rottmann, a picture by Eduard Gerhardt, " The Lion Court of the Alhambra " (238), less satisfactory than his work in the Schack Gallery, a picture of Palermo in muddy blue by Franz Catel, a sketch by J. F. Overbeck (590) from his series of the Seven Sacraments, and most important of all, two creations by Neureuther and Schwind. Both works are quite dissimilar in style to the usual conception of an easel painting, and have more of an illustrative character. Neureuther's four part picture (583) illustrates a poem by Bürger, " The Pastor's Daughter of Taubenhain." A little awkward in colour, the lines are so pure and noble that they make the heart beat faster, and lovely arabesques combine the separate compositions. While we must count Neureuther wholly among illustrators, Moritz von Schwind's " Lady Adventure's true Knight " stands half way between the illustrators and the painters. His " Symphony " (778) inclines rather to an illustrative character. It is easy to shrug the shoulders over his insufficiency as a painter. In his lines lives the middle-class grace of the German Biedermeier period. In the lightly coloured outlines of his figures appears a tender, lovable imagination. None of the Romanticists has spoken so comfortably and easily, so clearly and definitely to the German folk soul of his time, as this master. Richard Muther, in his "Modern Painting," characterizes him as follows: —

"'Master Schwind, you are a genius and a Romanticist.' This stereotyped compliment was paid by King Ludwig to the painter on each occasion that, without buying anything of him, he visited his studio. And with equal regularity Schwind, when he had sat down again by his easel, after the royal visit, to smoke his pipe, is said to have muttered something extremely disloyal. In this trait the whole Schwind is already revealed, — free from all ambition, every inch an artist.

"W. H. Riehl has described a series of such episodes, which one must know, in order to understand Schwind, that child of nature and of Sunday, who separates himself from the group of philosophical 'meditative' artists of his age both as an individual and as an audacious, original genius of effervescent wit.

"When an æsthetic once hailed him as 'the creator of an original, German kind of ideal, romantic art,' Schwind repeated very slowly, weighing each word: 'An original, German kind of ideal, romantic art. My dear sir, to me there are only two kinds of pictures, the sold and the unsold; and to me the sold are always the best. Those are my entire æsthetics.' Or a noble amateur comes to him with the request that he would take him just for a few days in his school, and instruct him especially in his masterly art of drawing in pencil. Whereupon Schwind: 'It does not require a day for that, my dear Baron; I can tell you in three minutes how I do it, I can give you all the desired information at once. Here lies my paper, — kindly remark it, I buy it of Bullinger, 6, Residenz Strasse; these are my pencils, A. W. Faber's; I get them from Andreas Kaut, 10, Kaufinger Strasse; from the same firm I have this india-rubber too, but I very seldom use it, so that I use this pen-knife all the more, to sharpen the pencils; it's from Tresch, 10, Dienergasse, and very good value. Now I have all these things lying together on the table, and a few thoughts in my head as well; then I sit down here and begin to draw. And now you know all that I can tell you.' Again he asks 'to be decorated with an order,' because he 'is ashamed to mix in such a naked condition with his bestarred confrères,' and after the bestowal of the desired decoration, he says, 'I wore it only once, at the last New Year's levee, but I vowed at the same time that six horses should not drag me there again. Before, there was at any rate a beautiful queen there, and then the court ladies laughed at one; but amongst men only, the stupidity of it is not to be endured.' When he grumbles over commissions which have been given to others and adds good-humouredly, 'Indeed, I'm an envious fellow,' when he paints the most delicate pictures and then growls, 'What am I to do with the things, if nobody buys them?' when he indulges in outbursts of wrath, and a minute later has forgotten again the abusive words which the others spitefully bring up against him years afterwards, — then here, too, his happy humour forces its way everywhere, that divine naïveté which forms the soul of his and of all true art.

"Schwind remains a personality of himself — the last of the Romanticists and one of the most amiable manifestations in German art. He was free from the malady of that sham Romanticism which sought the salvation of art in the resurrection of the Middle Ages, misunderstood, and grasped sentimentally, and as it were by stencil. He was spiritually permeated by that which had given Romanticism the capacity to exist: the sense of that forgotten and imperishable world of beauty which it has again discovered. The others sought for the 'blue flower,' Schwind found it; resuscitated in all its faëry beauty that 'fair night of enchantment which holds the mind captive.' He incorporated the romantic idea in painting as Weber did in music, and his works, like the Freischütz, will live for ever. Many a man listened to him holding forth upon water-nymphs, gnomes, and tricksy kobolds, as of beings of whose existence he appeared to have no doubt whatever. On one occasion, while out walking near Eisenach in the Annathal, a friend laughingly observed to him that the landscape really looked as if gnomes had made the pathway and had had their dwellings there. 'Don't you believe it was so? I believe it!' answered Schwind in all seriousness. He lived in the world of legend and fairy tale. If ever a fairy stood beside the cradle of a mortal man, assuredly there was one standing by Schwind's, and all his life long he believed in her and raved about her. Born in the land where Neidhart of Neuenthal had sung and the Parson of the Kahlenberg had dwelt, to his eyes Germany was overshadowed with ancient Teutonic oaks: for him, elves hovered about water-springs and streams, their white robes trailing behind them through the dewy grass; a race of gnomes held their habitation on the mountain heights, and water-nymphs bathed in every pool. In him part of the Middle Ages came back to life, not in livid, corpse-like pallor, but fanned by the revivifying breath of the present day.

"For that is what is noteworthy about Schwind he is a Romanticist, yet at the same time a genuine, modern child of Vienna. There are three things in each of which Vienna stands supreme: hers are the fairest women, the sweetest songs, and the most beautiful waltzes. The atmosphere of Vienna sends forth a soft and sensual breath which encircles us as though with women's arms; songs and dances slumber in the air, waiting only for a call, to be awakened. Vienna is a place for enjoyment rather than for work, for pensive dreaming rather than for sober wakefulness of mind. Moritz Schwind was a child of this city of beautiful women, songs, and dances, as may be observed in the feminine nature of his art, in its melody and rhythm: in music, indeed, it had its source. In song-singing, bell-ringing Vienna it was difficult for him to guess in what direction his talents lay; but all his life long he kept an open eye for the charms of beautiful womanhood. No artist of that time has created lovelier forms of women, beings with so great a charm of maidenly freshness and modest grace. Instead of the goddesses, heroines, and nun-like female saints, whose appearance dated from the Italy of the Cinquecento, Schwind depicted a modern feminine charm. The group of ladies in 'Ritter Kurt' is, even to the movement of their gloved fingers, graceful in the modern sense. He was a painter of love — a breath of Walter von der Vogelweide's ideal perfection of womanhood pervades his pictures.

> " 'Durchsüsset und geblümet sind die reinen Frauen,
> Es ward nie nichts so Wonnigliches anzuschauen,
> In Lüften, auf Erden, noch in all grünen Auen.'

"Schwind himself is among the masters 'who have been, and are, and shall be.' He was different from all that was arising around him; he embodied the spirit of the future, and exercised over the art of the present day so great an influence that wherever three painters are gathered together in the name of the beautiful, he has his place in the midst of them, and is present, invisible, at every exhibition. But he exercises this influence only spiritually. Young artists study him as if he were a primitive master. Enraptured, they find in him all those qualities for which there is to-day so ardent a longing — innocent purity and touching simplicity, a mystic, romantic submersion in waves of old-time feeling and a charming youthful fervour. They do not study him in order to paint like him."

The first attempts at the painting of moods in the Munich landscape school appear in Christian Morgenstern's "Norwegian Marine," (558) opposite in the sixth cabinet. There also is a "Gothic Church in Moonshine" (613) by Domenico Quaglio, wholly romantic in spirit.

Cabinet seven contains four pictures by Heinrich

Bürkel, who also belonged to that chosen group of Ludwig's time, which, in opposition to the official painting of the followers of Cornelius, placed its reliance on pictorial principles. Their pictures, to be sure, are more or less filled with romantic spirit, but hand in hand with this goes a striving after natural truth and pictorial impressions. His broad landscapes in the Campagna (120, 122) breathe an epic style, while in his mountain landscapes (119, 121) he lays more weight on a humourous anecdote in the style of Teniers; but he also endeavours, with his best powers, to solve the atmospheric problems which nature offers him. Rejected as a pupil by the Munich Academy in 1822, he worked by himself, copying Dutch paintings at Schleissheim, and learned for himself the painter's means of expression with wonderful rapidity. He soon went to nature, and painted things as he saw them, directly and without attempting to add an imaginary beauty. His position is peculiar; inheriting the colour of the beginning of the century, he was never able wholly to grasp truth in this direction, but in truth of observation and simplicity of rendition he was far ahead of his generation and not until Wilhelm Leibl did there come a painter who could resume his task. This cabinet contains also the strongest and freest landscape (557) by Christian Morgenstern, which seems almost a German forerunner of Rousseau.

A scene in Alsace served as a model for the artist. A landscape (362) by Ernst Kaiser and "An Autumn Morning" (363) by Andreas Achenbach are worthy of notice. The same room contains a portrait (628) of the sculptor Martin Wagner, by Karl Rahl. Rahl penetrated with deep earnestness into the spirit of the great Italian Renaissance painters, and from their world brought forth pictures which rank pictorially high for his time. In the portrait mentioned, a pictorial thought is logically carried out. Rahl exercised a lasting influence on Rottmann, Stange, and Schleich. Franz Winterhalter occupies a similar position, but the portrait (896) of Count Jenison-Walworth does not belong among his best work.

On the south walls of cabinets two, three, four, five, six and seven, at a considerable height, are hung the sketches of Wilhelm von Kaulbach for the frescoes on the outside of the New Pinakothek, which were carried out during his life by Nilson and X. Barth. The value of these works, which at the best is not especially great, lies not in their colour, but in their composition. In their drawing Kaulbach developed spiritual sharpness and grotesque invention. Intended to glorify the artistic life of Munich, he fulfilled his task by mocking at what he should have glorified, and wrote a scornful verse describing his own work. "The king in his youth spent millions in order to elevate art," says Schwind, "and now in his old age he pays another thousand pounds in order to be laughed at for it." Happily Munich's abominable weather — in this instance kind — has swept away from the outside all but indistinct traces of the frescoes.

Cabinet eight contains two portraits by August Riedel. These portraits of the Singer Pellegrini and his wife (656, 651) show the good talent of the artist, though not the excellent handling of light shown in his well-known genres. There are also two landscapes (550, 551) of Karl Millner, and a light and airy "Partie aus Wasserburg" (572) by Michael Neher. A romantic picture (906) of a thunderstorm over a mountain brook is by Albert Zimmermann, who painted "The Walpurgis Night" in the Schack Gallery. More earnest and stronger is the master's younger brother, Richard, who is represented by a picture "Winter in the High Mountains" (917). All of these, however, are only of the second or third rank.

Cabinet nine has more significance. Here hangs the most beautiful picture of Karl Rottmann, "The Grave of Archimedes in the Necropolis of Syracuse" (669). In this picture something more than the transcript of a landscape is given. The tone-harmony in bright white and shining blue is alive. The pedantic pettiness of the drawing is forgotten, lost in the magic mist of the atmosphere. In the same room we find the three beautiful pictures by Spitzweg, one of the boasts of the Pinakothek. "The Poor Poet" (791) is a youthful work of the master. From his middle period comes "In the Attic" (792), while "The Scolding Hermit" (793) is a picture of his latest time. Here at last, for once, we see in the work of a German painter, soft, voluptuous, melting colours, which remind one of Diaz, and hold their own very well against Constable. The comfortable Biedermeier humour is the second valuable element of the art of this master. This mournful middle-class humour was introduced into Munich painting by Spitzweg. In a diluted form we find it constantly elsewhere. Many Munich painters believe, since then, that they can make pictures out of a small humourous conceit, a carnival joke, and thereby mistakenly place the emphatic point of a painting on something purely external. Here we find it explained why Munich painting is partly dominated by a playful frivolous spirit, which seeks cheap effects, instead of working with thorough earnestness and collected strength for the solution of the problems which painting daily sets anew before the artistic eye. Many men of Munich have devoted themselves to painting with impure thoughts, and misused their talent to the damage of their art, because they sold themselves all too early to a frivolous drawing-room art. These remarks do not apply to Spitzweg, but such thoughts come unbidden, when we think matters over and, after enjoying his pictures, recognize that the joke, the humourous point, was often the motive power with him, and that the pictorial form at times was sacrificed to it. Even so, what a painter he was. How fascinatingly in "The Attic" (792) the grey walls are lighted by the reddish brown face with the dark blue cap, and the dazzling white neck band, and how the whole is fused together to a colour unity. "He was," says Muther, "a genius who united in himself three qualities which seem to be contradictory — realism, fancy, and humour. He might be most readily compared with Schwind, except that the latter was more of a romanticist than a realist, and Spitzweg is more of a realist than a romanticist. The artist's yearning carries Schwind to distant ages and regions far from the world, and a positive sense of fact holds Spitzweg firmly to the earth.

"Like Jean Paul, he has the boundless fancy which revels in airy dreams, but he is also like Jean Paul in having a cheery provincial satisfaction in the sights of his own narrow world. He has all Schwind's delights in hermits and anchorites, and witches, and magic, and nixies, and he plays with dragons and goblins like Böcklin; but, for all that, he is at home and entirely at his ease in the society of honest little schoolmasters and poor sempstresses, and gives shape to his own small joys and sorrows in a spirit of contemplation. His dragons are only comfortable, Philistine dragons, and his troglodytes, who chastise themselves in rocky solitudes, perform their penance with a kindly irony. In Spitzweg a fine humour is the causeway between fancy and reality. His tender little pictures represent the Germany of the forties, and lie apart from the rushing life of our time, like an idyllic hamlet slumbering in Sunday quietude."

"To look at his pictures is like wandering on a bright Sunday morning through the gardens and crooked, uneven alleys of an old German town. At the same time one feels that Spitzweg belonged to the present and not to the period of the ingenuous Philistines. It was only after he had studied at the university and passed his pharmaceutical examination that he turned to painting. Nevertheless he succeeded in acquiring a sensitiveness to colour to which nothing in the period can be compared. He worked through Burnet's 'Treatise on Painting,' visited Italy, and in 1851 made a tour, for the sake of study, to Paris, London, and Antwerp, in company with Eduard Schleich. In the gallery of Pommersfelden he made masterly copies from Berghem, Gonzales, Coquez, Ostade, and Poelenburg, and lived to see the appearance of Piloty. But much as he profited by the principles of colour which then became dominant, he is like none of his contemporaries, and stands as far from Piloty's brown sauce as from the frigid hardness of the old genre painters. He was one of the first in Germany to feel that really sensuous joy of painting, and to mix soft, luxuriant, melting colours. There are landscapes of his which, in their charming freshness, border directly on the school of Fontainebleau. He takes refuge in a German forest, and paints marvellously the dreamy humour of old oaks, when the stillness of night broods over the whispering boughs, when the brook murmurs sleepily, and the fresh fragrance of a hidden and solitary world mysteriously trembles in the air. Or he paints the golden corn waving on the plain, the quail uttering his note in its shelter. What a chime and hum of mysterious voices! Or he shows the heath stretching austere with its brown fibres, and the earth whispering to the wayfarer in the evening gloom strange tales of what was enacted here and still echoes out of the past. Spitzweg has painted bright green meadows in which, as in the pictures of Daubigny, the little red figures of peasant women appear as bright and luminous patches of colour. He has woodland glades penetrated by the sun of pungent piquancy of colour such as is only to be found elsewhere in Diaz. And where he diversified his desolate mountain glens and steeply rising cliffs with the fantastic lairs of dragons, and with eccentric anchorites, he sometimes produced such bold colour symphonies of sapphire blue, emerald green, and red that his pictures seem like anticipations of Böcklin. Spitzweg was a painter for connoisseurs. His refined cabinet-pieces are amongst the few German productions of their time which it is a delight to possess and they have the savour of rare delicacies when one comes across them in the dismal wilderness of public galleries."

Other important pictures in the same cabinet are "St. Vitus Church" (577) by M. Neher, "The Old Abbey at Rouen" (624) by D. Quaglio, "The Potato Harvest" (915) by Richard Zimmermann, and "A Ravine" (47) by Friedrich Bamberger. The picture by Eugene Adam, "On the Battle Field of Solferino" (20), a picture caught in the romantic spirit, but yet full of living colour, deserves notice, and finally the landscape by John Constable, whose importance for European painting naturally cannot be estimated from this small picture. But let one go once more to the landscapes of Schleich, seek out among the gaudy medley of the rooms the representatives of the Munich landscape school, and endeavour to make clear to himself what Constable gave to all of them. He has taken out of the elements of the old Dutch art, what he needed to arrive at a newer, higher means of expression. What luscious resonant colour harmonies he builds, and how he understands, by the strength of his chiaroscuro to give his space actual depth.

We now return through the nine cabinets, go through the first ante-room and enter the second hall, in which we are principally attracted by the two great historical pictures of Karl von Piloty. Piloty as a teacher had a most far-reaching influence on Munich painting. From his school came, among others, Defregger, Liebl, Lenbach, Makart, Max, Habermann. What he meant to his age as a painter we may learn approximately from a comparison of his picture " Seni before the Corpse of Wallenstein " (604) with " Sintflut " (760) by Karl Schorn. Schorn was in Paris from 1824 to 1827, and studied there under Gros, the teacher of Delacroix and Géricault; later he went over to Ingres. The result of these studies is " Sintflut," which shows indeed great intentions in its planning, but in its dry and thin lines, its unimaginative and empty colouring betrays the typical pupil of Cornelius, understanding nothing of painting. Quite different is Piloty, who received his first instruction from Schnorr, then worked under Schorn. The painter in him, however, was first set free when he met Gaillat and Delaroche in Brussels and Paris. He belongs in his whole make-up to the Romanticists, but was the first of them, after centuries of neglect, to be once more inspired by the works of real painters like Murillo and Velasquez and to again bring colour into painting. Theatrical pathos, overemphasized gestures are especially emphatic and unpleasant in his picture " Thusnelda in the Triumphal March of Germanicus " (605); in " Seni before the Corpse of Wallenstein " the composition of the two figures, a vertical placed above a horizontal, is monumental. The warm colours are sonorous and powerful. The black of Seni stands majestically above Wallenstein's white pallid robe, shadowed with yellow, which contrasts beautifully with the red carpet, a beautiful and grand colour conception. Unfortunately the Pinakothek lacks smaller paintings and sketches by Piloty in which his important gifts would be still more clear.

" Piloty's glory," says Muther, " is to have planted the banner of colour on the citadel of the idealistic cartoon-drawers. . . . Even to-day, beside Kaulbach's ' Jerusalem ' and Schnorr's ' Deluge ' in the New Pinakothek, his ' Seni ' is indicative of the beginning of a new period. . . . This astounding revelation of colour was in 1855 praised in Germany as something unheard of and absolutely perfect. There was no more of the petty, motley, bodiless painting which was dominant before. The manner in which the grey of morning fell upon the murdered man in the eerie chamber, the way the clothes and the silken curtain glimmered, were things which enchanted artists, whilst the lay public philosophized with the thoughtful Seni over the greatness of heroes and the destiny of the world. At one bound Piloty took rank as the first German 'painter;' he was the future, and he became the leader to whom young Munich looked up with wonder. Before him no one had known how to paint a head, a hand, or a boot in such a way. No one could do so much, and in virtue of this technical strength he founded such a school as Munich had never yet seen."

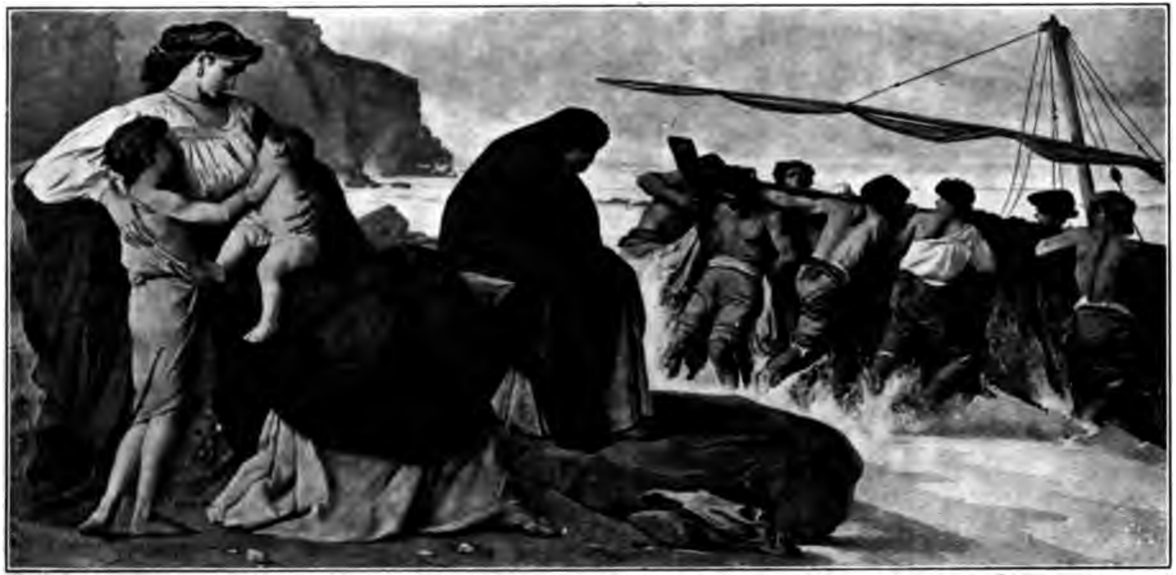
The great religious pictures of this hall, by Heinrich von Hess (304), Angelica Kaufmann (366), and J. von Schrandolph (771), are unimportant as empty imitations of the great Italians. Josef Anton Koch's great heroic landscape (418) shows, more clearly than his small pictures, how he used Carsten's method of outlines in landscape and emulated Poussin and Claude Lorrain without more than approximately reaching the safe domain of the first in drawing or the trembling reflections of light of the latter. How similar to him was Reinhardt, is shown by his picture (639) opposite. The "Mother with Child" (652), by August Riedel, is especially pleasing in its treatment of outdoor light. The group sits outside before a garden wall illuminated by the evening sun. The problem of light has remained unsolved as a misdirected experiment, but here it is plainly stated, in the year 1840.

In the third hall hangs Wilhelm von Kaulbach's "The Destruction of Jerusalem by Titus" (370), long a highly praised picture in Germany, which to-day can no longer awaken a single friendly feeling. The composition falls apart of itself, the shallow faded colours are put together without thought. The portraits (371, 372) of two Munich artists in carnival costume are pictorially unimportant accomplishments. Kaulbach is insincere in his compositions, and at last began to laugh at his own monumental pictures. They are nothing but *tableaux vivants,* built up on the rules of formal composition, and require a key for their explanation.

On the same low artistic level stand the pictures of Peter von Hess (309, 310), portraying the entrances of King Otto into Nauplia and Athens, although they have historical value. Riedel's "Neapolitan Fisher Family" (650) at most stands a little higher than its surroundings, on account of its close composition. As a record in the development of Munich landscape painting, we may mention Johann Dorner's "Walchensee" (159), which belongs to the group of Koch and Reinhardt. On the other hand Heinrich Heinlein with his "Waterfall near Salzburg" (288) appears to be a later Romanticist. The most important picture of this hall is the "Isar

Valley near Munich," (723) by Eduard Schleich the Elder. Here one feels earnest and honest study of nature. A broad and free composition, strong colour true to nature and filled with light, make the work valuable. Piloty's famous scholar, Hans Makart, fought his bitterest against the colourless Classicists, but he also was no colourist. He overheated his pictures with colours, which do not harmonize, but have a brutal effect. In his decorative frieze "Abundantia" (511, 512), however, this brutality in overdoing colour appears somewhat less pronounced than usual. In these pictures lives a little of the joyousness of the Greek fables, forgotten in painting since the time of the later Venetians. They urge the beholder to the enjoyment of life by their pure sensuousness without underlying thought.

The fourth hall is dominated by Feuerbach's "Medea" (187), the most beautiful picture in the whole gallery. Every unsolved problem which we may note in his pictures in the Schack Gallery, is here solved. Every objection which we can there raise against him appears to us sinful, before this perfect work. The picture is constructed with a very rare simplicity which is here as important as dignity and size. The strongest accent is on the group of Medea and her children. If we continue the strong line of the figure of Medea from above downward, the figure of the nurse carries this line on from below upward and across to the line of the ship's hull. Now see how every other line in the picture, the children, the sailors, etc., lead into this basic line, emphasize it, or ornamentally surround it. See farther how the colour is developed, rising and sinking on this basic line. Grey brown-violet is the ground colour of the picture, which in the landscape, in the clothes of the nurse and in the trousers of one sailor rises to a warm brown, in the clothes of Medea swells to a sonant red surface, which is repeated again, though slightly cooler, in the cap of the sailor. The blue green of the sea water pouring on the strand smiles forth from the ground tone and the horizon shines in deep blue. How agreeable here is the renunciation of every theatrical ideal. The great movement is honestly and truly conceived, and just for this reason works so powerfully. When one has torn himself away, the surroundings appear doubly small. Above on the walls hang the empty original cartoons (197, 200, 207, 211-214) for painted glass windows by Josef Anton Fischer, which impress one unfavourably in a collection of pictures. "The Entombment" (368) by Fritz August von Kaulbach, "Venus Mourning Adonis" (476) by Wilhelm Lindenschmit, appear as weak reminiscences by petty routine painters, of the masters of the Renaissance. In Bruno Piglhein's "Entombment" (602) we are pleased by the purity of



FEUERBACH. — MEDEA.

invention, and the natural representation. Tasteful, yet without importance for the development of painting, are Cameron's "The Bridge" (125) and Bruno Liljefors' "Heathfowl" (473). On the other hand, Albert von Keller must be taken more earnestly. "The Resurrection of the Daughter of Jairus" (395) is worthily and earnestly composed in drawing and colour. Karl Heffner's "Isola sacra at Rome" (278) and Joseph Wenglein's Bavarian landscapes (896, 887), which are honestly seen, and freely and largely rendered, have high significance; Wenglein goes farther on Schleich's path.

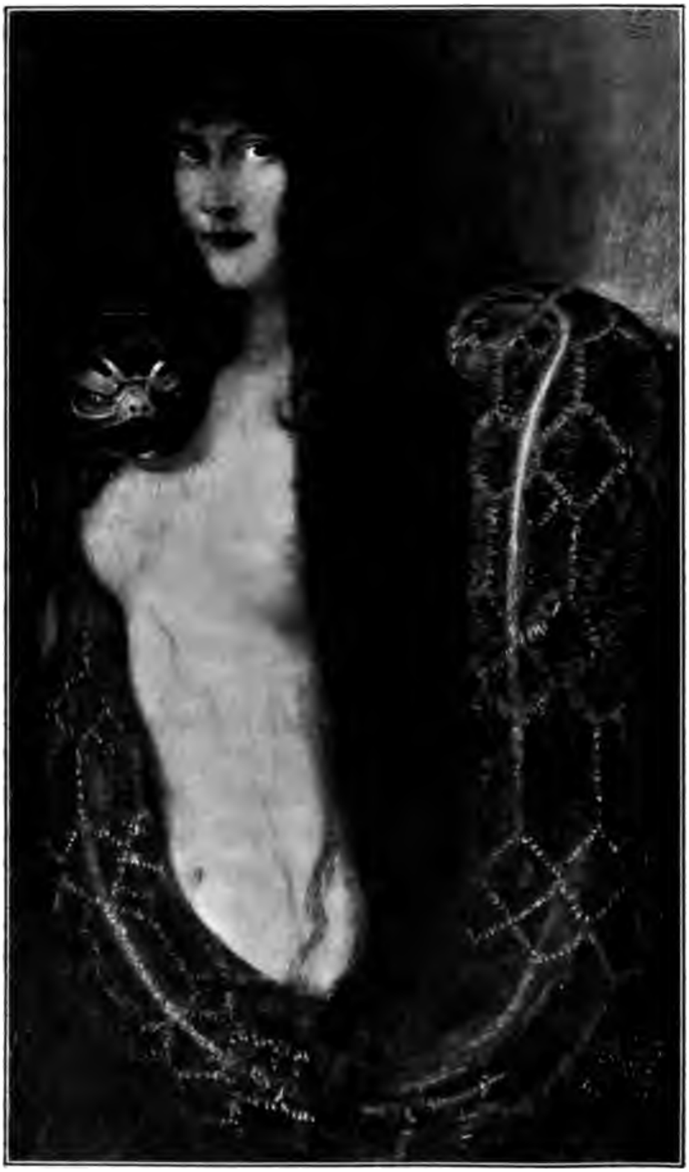
Very close to the "Medea" hangs a picture (564) by Victor Müller, who went to Paris to Couture at the same time as Feuerbach. He was one of the few German followers of Delacroix of his day, and externally had this in common with him, that he was moved by Shakespeare. In his "Romeo and Juliet," we perceive a glowing temperament and powerful hand, but also a painter who was not always quite sure of his colour. Says Muther: "The dominating features of his pictures are the thirst for life and colour, full-blooded strength, haughty contempt for every species of hollow exaggeration and all outward pose, genuine human countenances and living human forms inspired with tameless passion, and audacious rejection of all the traditional rules of composition, and, even in colour, a veracity which in that age, given up to an ostentatious painting of material, must have had an effect that was absolutely novel." A second picture shines forth on the same wall; " Pan in the Reeds " (92) by Arnold Böcklin, a beautiful symphony in grey green with a glimpse into the distance over the surface of the water; a soft sunny bit of nature surrounds the figure of the dreaming Pan, a symbol of this world.

In the fifth hall we find ourselves in the circle of the Munich men of our own day. The Isar city has brought forth a proud array of brilliant talents, but very many of them have not kept the promise of their youthful beginnings, have let themselves be lulled by the comfortable, easy, self-satisfied atmosphere of Munich, have become careless, and have sloughed off all earnest feeling for art. An exception is Fritz von Uhde, whose artistic education was received from Makart, Munkacsy, Bastien Lepage, and Israel. He long had to fight bitterly with his tools, and it is really only in the last few years that he has arrived at a colouristic conception and execution of his pictures, as the glowing light-study, " Reading Maiden " (824a), shows us. He obtained great popular success with a new representation of religious themes in the spirit of our time. He has drawn from deep experience the agitated yearning faces which gaze after " Christ Ascending to Heaven " (842), but the colour is dull.

Also, Franz Stuck's "War" (826) is dull and muddy in colour. Only the monumental harmony of the composition, and the unity of tone, give it power to make an impression. Unimportant to the history of art progress, but characteristic of the brown-sauce character of modern Munich painting are Ludwig Herterich's "St. George" (295), "The Knight" (297), Piglhein's "Blind" (603) and Paul Hoecker's "Ave Maria" (333). The landscapes are much better. Notice "Willows by the Brook" (885) by Lion S. Wenban, "In Autumn" (737) by Eduard Schleich, Junior, "Near Fürstenfeld-Bruck" (891) by Joseph Wilroider, "Nature Study" (506) by Emil Lugo, who worked in connection with Thoma, a powerful, brilliantly shining "Dutch Cowpasture" (43) by Herman Baisch, which recalls a Troyon, "A Saw Mill in Upper Austria" (721) by Emil Jacob Schindler, which has been developed from a pictorial colour perception, and in its blonde green makes one think of Corot; finally "A Hut with a Team in Slavonia" (599) by the Viennese Carl von Pettenkofen, soft, atmospheric, and surrounded by light. Two outdoor pictures are interesting, "On the North Sea Coast of Skagen" (430) by Peter Severin Kroyers, and "Bathing Youths" (789) by Otto Sinding. Julius Exter's "Good Friday" (183) is the work of a late Romanticist, who is different from the early ones only in this, that here not only the conception and the attitudes, but also the colour, have been misused to produce idealized theatrical effects. How friendly, unpretending and modest appears against such Bengalese trickery the fascinating "Resignation" (586a) by Adam Adolf Oberländer. A humourous, affectionate sentiment, and a rich pictorial perception are joined here.

We now pass into the Rottmann room, which contains twenty-three reproductions of Greek landscapes (675-697) which Karl Rottmann produced at the order of Ludwig I for the New Pinakothek. These twenty-three views of Greece do not belong to Rottmann's best work. He was not strong enough to vary the monotony of the motives in these pictures. The schistous ground on which he painted the pictures also makes the colours hard and cold. In the details, however, we find at times, in many of these landscapes, a colour value which is interesting, and effective composition. The sun veiled in mist in his "Landscape in Aulis" (686) makes one think of the nevertheless finer Claude Lorrain, and the stronger Turner. "Aulis," "Delos" (687), and "Marathon" (684) are the most successful creations of this cycle.

We now go back through the hall into the cabinets on the left. Room fourteen contains an early but quite unimportant portrait of "Dr. Schanzen-



FRANZ STUCK. — SIN.

UofM

bach" (464a) by Lenbach, three water colours (517-519) by Ludek Marold, a draughtsman of "Fliegende Blaetter" who died young, and a picture by Wilhelm von Diez, "The Good Old Times" (154). "Diez knows the period from Dürer and Holbein to Rubens, Rembrandt, Wouverman, and Brouwer as thoroughly as an historian of art, and sometimes he has even drawn the eighteenth century into the circle of his studies. His pictures had an unrivalled delicacy of tone, and could certainly hang beside their Dutch models in the Pinakothek without losing anything by such proximity" (Muther). On the south wall we notice a picture by Schwind which is similar in theme and colour to his pictures in the Schack Gallery, "In the House of the Artist" (778a), showing two ladies studying a map. We see here also the tenderly atmospheric water colour sketches for the wall paintings which Schwind produced in the Loggia of the Imperial Opera House at Vienna (778b-h).

In cabinet thirteen we find the theatrical "Woman's Head" (705) of Samberger, and the famous "Sin" by Franz Stuck. Too deep an impression should not be expected. The theatrically composed picture gets its highest praise when we consider it as a poster.

"In spite of their great variety of subject," says

Muther, "one sharply defined trait runs through the pictures of Stuck — a trait as it were of the creative capacity for industrial art. Every work takes the spectator by surprise through its strange individuality of colour, which has, however, always the mark of taste, and through a skill in draughtsmanship sometimes suggesting the Greeks and sometimes the Japanese. He is always captivating by his ease and dexterity in technique, and by his strong sense of decorative effect. But he is not to be ranked amid the artists with whom one can enter into spiritual relationship. When Rops draws a Satan, there is a lurid fire in his glimmering and uncannily watchful eyes. There is something of the serpent in them and something of Nero abstractedly gazing at the flames of burning Rome. Burne-Jones holds one in thrall by his tender melancholy; Böcklin by the weight of spirit with which he bears one along with sovereign power as he runs through the entire gamut from wayward humour to the pitch where terror is wedded to grandeur. The harmonies of Puvis de Chavannes whisper, melting and mysterious, like exquisite music heard in the dusk. In the picture one is always conscious of the physical state from which it was created and which quickens the same mood of spirit in the spectator. But what is expressed in the pictures of Stuck is pure and positive pleasure in moulding and developing forms. If Böcklin's beings are full of life and the force of nature, Stuck's are decorative and antiquarian. If Gustave Mareau's mysticism is spiritualized and rich in thought, Stuck's works are mythological representations which do not go beyond ornamental effect. A Bavarian, full of strength and marrow, he will have nothing to do with the sorrows and sufferings which impel the men of aristocratic temperament amongst the moderns to become productive; he bounds into the weary present age like a Centaur."

How fine, airy, spacious, in short pictorial, is the little water colour (97) of Giovanni Boldini; of weighty size and harmonious colour is the " Landscape in Stormy Mood " (800a) by Adolf Stäbl. From the opposite wall greets us one of the pearls of the Pinakothek, the bust portrait of an old bald-headed Jew by Adolf Menzel, painted in 1855, the best period of the master, the year when he journeyed to Paris. The conception recalls Rubens; Constable appears in the colour scheme. Like all great and genuine art, this picture is simple, smooth and unpretending, and just for this reason shines forth brilliantly.

" In 1867, in the year of the World Exhibition, he came to Paris and became acquainted with Meissonier and Stevens," says Muther. " With Meissonier in particular — whose portrait he painted —

he entered into close friendship, and it was curious afterwards to see the two together at exhibitions — the little figure of Menzel with his gigantic bald forehead and the little figure of Meissonier with his gigantic beard, a Cyclops and a Gnome, two kings in the realm of Liliput, of whom one was unable to speak a word of German, and the other unable to speak a word of French, although they had need merely of a look, a shrug, or a movement of the hand to understand each other entirely. He also came into the society of Courbet, who had just made the famous separate exhibition of his works, at the Café Lamartine, in the company of Heilbuth, Meyerhiem, Knaus and others. Here in Paris he produced his first pictures of popular contemporary life, and if as an historical painter he had already been a leader in those battles against theatrical art, he became a pioneer in these works also. Everywhere he let in air and made free movement possible for his comrades in the rear. In the course of years he painted and drew everything which excited in him artistic impulse upon any ground whatever, and not one of these endeavours was work thrown away. A universal genius amongst the painters of real life, he combined all the qualities of which other men of excellent talent merely possessed fragments separately apportioned amongst them: the sharpest eye for every detail of form, the most penetrative discrimination for the life of the spirit, and at times a glistening play of colour possessed by none of his German predecessors."

Near by hangs an early landscape by Wilhelm Trübner, "The Herreninsel in the Chiemsee" (837), painted in 1874, in buoyant green which reminds one of Courbet. How the space is here modelled by the colour, how like live things the sun rays dance over the sappy green. A clever little landscape "Hay Harvest in Upper Bavaria" (739) by Robert Schleich, is characteristic of the tasteful but meagre talent of this last of the Schleichs. "St. George" (154), by Wilhelm von Diez, shows the ebb of a strong talent, which about 1850 moved in the same hopeful parts as Menzel. "Loneliness" (833), by Hans Thoma, can only be estimated as a study of the nude or a sketch for a chromo. By the group of tasteful, but soft Scottish painters, Monticelli's weary grandchildren, the Pinakothek possesses only too many examples. Two hang here, "A Scottish Fishing Village" (150a) by Eugene Dekkert and Henry Morley's "Cow in the Meadow" (559a).

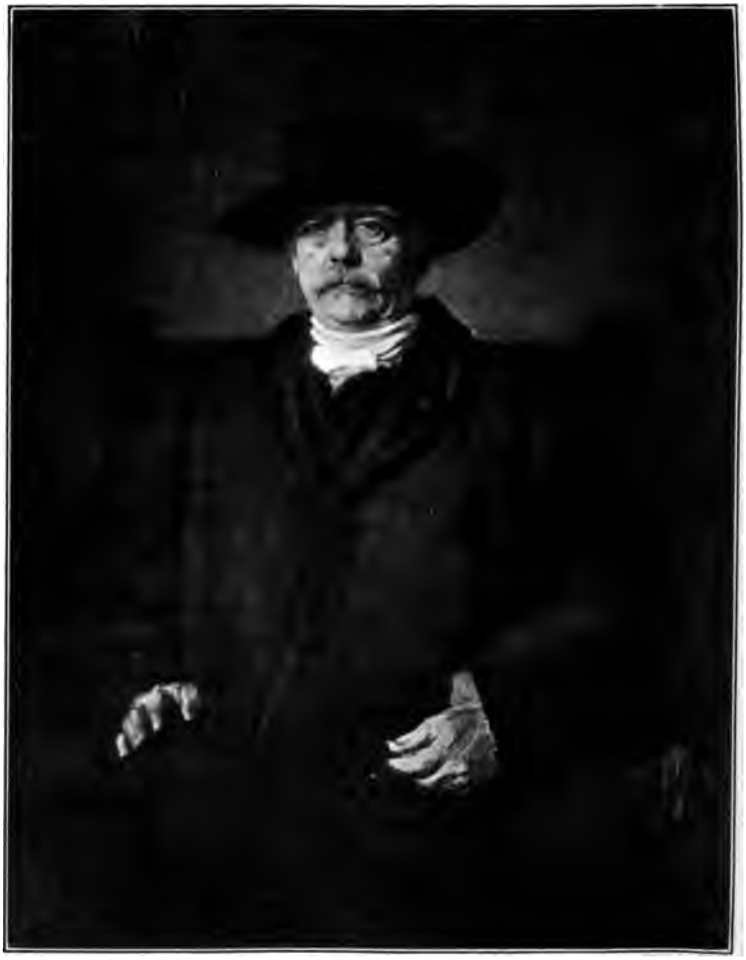
The south wall of the twelfth cabinet contains Johann Eduard von Steinle's "Parseval" (806) a series of four water colours surrounding a larger middle picture in which is represented the Castle of the Grail, surrounded by angels and clouds, one of the loveliest and most finely conceived creations of the artist. From the east wall sounds a stronger note, the " Portrait of Baron von Perfall " (456) by Wilhelm Leibl (dated 1877), a genially dashed off study which ranks as a peer of the greatest creations of all previous epochs. The dark clothing is modelled on an almost black ground, the black is repeated in the grey of the hair and the beard, whose yellow shadows make the transition to the reddish brown colours of the face. In the arm of the chair this colour is repeated in a still deeper tone and disappears in the cushion and the chair.

It is a pity that Germany failed soon enough to appreciate the merits of Leibl, one of her great masters. England and America early appreciated this great follower of Courbet and his best works are to be found far from his home. His pictures are the most adequate fulfilment of the colour ideals of the Munich school and he is the most typical painter of the seventies. Opposite hangs the " Studio Scene " (838) of Wilhelm Trübner, who has here combined Franz Hals and Velasquez to a higher unity. The coffee brown clothing develops out of a grey blue ground; on one side is the face of a lady with grey shadows shot with red, and on the other side the brown, blue-upholstered seat with a man in black. How agreeable is this voluptuous, honourable, natural painting which develops a logical series of colour relations in the simplest way, compared with the sprawling portraits (706, 706a, 706b) of Bamberger, or with the stylistic landscapes swimming in blue or red of Benno Becker (73) Paul Hetze (325) and Adolf Hengeler (29). Fresh, natural and powerful is the expressive and harmoniously coloured "Evening Landscape" (799) with a low horizon, by Toni Stadler, who used cleverly and skilfully the manifold suggestions which the men of Fontainebleau offered to the world. An honest feeling for nature and accomplished ability shows also in the "Amper Landscape" (277) of the Dachau painter Hans von Hayeck, and a glowing fantasy and amusing manner in "St. George" (152a) by the inventive Julius von Diez. Count Leopold Kalckreuth's "Rainbow Landscape" (363), of 1896, falls out of the ranks of the other mediocre bits by its smooth, honest, effort. We find here some Scotch pictures, "Spring Music" (707a) by George Sauter and "Idyll" (875) by Edward Walton.

On the south wall of the eleventh cabinet hangs a hunting scene (352a) by Angelo Jank, excellent in its motion. The red of the hunting costumes contrasts finely with the dirty colours; near by the "Three Bedouins on Horseback" (814a) by Otto Faber du Faur is also earthy and dirty in the colours. In "The Judgment of Paris" (396a) by Albert von Keller the separate groups of models show too clearly, but in colour the picture is constructed with a painter's instinct. The light, tender " Spring Symphony " (257b) by Nicolaus Gysis is a conception full of feeling. Here again are two Scotch works, " The Mill " (898a) by Alfred Withers and " Girl before a Mirror " (660a) by Alexander Roches, a weary heir of Reynolds. In a similar direction, but with a fortunate German stroke, moved Wilhelm Volz (860a) in his " Entombment of Christ." Near by, by Hugo von Habermann, is a curious female portrait (261b) in grey blue gown with blond hair and a black veil around neck and bust. Opposite on the wall shines forth brilliantly a little study " Dogs on the Moor " (919a) by Heinrich Zügel, honestly seen, painted with wide brush strokes, powerfully pulled together to a rich-toned close harmony of colour. Zügel has brought up a large school of younger animal painters who for the most part, with no personal note, appear as weak imitators of their master. A remarkable phenomenon is Karl Haider, completely captured by the romantic spirit; in his painting, however, he often strives with childish efforts after a perfectly smooth realism. This naturally causes an opposition in his pictures and yet one cannot fail to find the characteristic charm of feeling in these works, which at times touch the atmospheric magic of Chintreuil's pictures without being congruent with him; for Haider's technique is flat, sharp and thin brushed. "Evening Landscape" (265) does not belong among his best works.

Cabinet ten contains two pictorially composed and harmoniously coloured landscapes by Alois Hänisch (262a) and Otto Reiniger (644a). Over a door is a beautiful spring landscape (958a) by Karl Adam Dörnberger and two Scotch landscapes by James Hamilton (267a) and John Campbell Mitchell (552a); further on we find "A Twilight Motive" (893a) by Ludwig Wilroider and finally once more a picture of the first rank, the "Portrait of the Painter Schuch" (332) by Rudolph Hirth du Frênes, a monumental and grandly composed portrait. Also the early picture "His Excellency Travelling" (153) by Wilhelm von Diez (dated 1874) stands out with emphatic qualities. Wilhelm von Diez is a phenomenon parallel to Menzel, equipped with the most brilliant talent, with a sharp eye for drawing as also for pictorial value, and in addition a strong temperament and a sure hand. Of this, this early work of the master is proof enough, with its close colour alternation and its loose broad manner of painting. In his later years, Wilhelm von Diez created less pictorially, but more in an illustrative and decorative manner. The portrait of Kaiser Wilhelm I by Franz von Lenbach may be placed at the end of the good period of the master.

We now go back through these cabinets, cross the fifth hall and reach the south rooms. The first or rather fifth room contains on the west wall portraits by Franz von Lenbach, none of which reaches the strength of Leibl's portraits. "The Daughter of Herodias" (461) is done in that muddy colour scheme and that weary and careless routine, which in the artist's later period became ever more characteristic. Stronger and more earnest are the "Portrait of Prince Bismarck" (459), (1874) and "Pope Leo XIII" (457), (1885). In these two portraits, Lenbach has not worked with cheap effect, but has earnestly and skilfully entered into the personality of the sitter and translated the actual colour of the person into a pictorial whole, while he has also modelled the forms with the brush. Compared with the well-known "Portrait of a Pope" by Raphael in Rome, Lenbach's creation is naturally considerably weaker. Compare this with the most famous papal portraits, those of Julius II and Leo X by Raphael, and Innocent X by Velasquez. Raphael is better in design, Velasquez warmer in colour. Both have, far better than Lenbach, shown that they were painting a pope. Lenbach has painted the old man, weary, calm and perfectly sure of himself, whose piercing eyes and fine smile give a youthful air to



LENBACH — PORTRAIT OF PRINCE BISMARCK

his emaciated countenance. Lenbach is deeper, more penetrating; his pope is not only the pope, but the man full of ambition, of dreams, of the joy of triumph over Bismarck in the Kulturkampf.

We see here how Lenbach had already appropriated the compositions of the old masters of the Renaissance as decorative poses, in which he later became still more careless and superficial. Unfortunately the Pinakothek possesses no picture of the master from his much more important early period, but on the contrary two still later portraits "Herman Lingg" (463), (1896) and "Prince Regent Luipold" (458), 1897).

Says Muther of Lenbach: "The public has accustomed itself to think of him only as a painter of likenesses, and he is justly honoured as the greatest German portraitist of the century. But posterity may one day regard it as a special favour of the gods that Lenbach should have been born at the right time, and that his progress to maturity fell in the greates epoch of the century. His gallery of portraits has been called an epic in paint upon the heroes of our age. The greatest historical figures of the century have sat to him, the greatest conquerors and masters in the kingdom of science and art. Nevertheless this gallery would be worthless to posterity if Lenbach had not had at his disposal one quality possessed by none of his immediate predecessors, a sacred respect for nature. At a time when rosy tints, suave smiles, and idealized drawing were the requirements necessary in every likeness, at a time when Winterhalter painted great men, not as they were, but as, in his opinion, they ought to have been — without reflecting that God Almighty knows best what heads are appropriate for great men — Lenbach appeared with his brusque veracity of portraiture. That alone was an achievement in which only a man of original temperament could have succeeded. If a portrait-painter is to prevail with society a peculiar combination of faculties is necessary, apart from his individual capacity for art. Lenbach had not only an eye and a hand, but likewise elbows and a tongue which placed him *hors concours*. He could be as rude as he was amiable, and as deferential as he was proud; half boor and half courtier, at once a great artist and an accomplished *faiseur,* he succeeded in doing a thing which has brought thousands to ruin — he succeeded in forcing upon society his own taste, and setting genuine human beings of strong character in the place of the smiling automatons of fashionable painters. In comparison with the works of earlier portrait-painters, it might be said that a touch of pantheism and nature-worship goes through Lenbach's pictures.

And what makes this so invaluable is that his greatness depends really less upon artistic qualities than upon his being a highly gifted man who understands the spirit of others. It is not merely artistic technique that is essential in a portrait, but before everything a psychical grasp of the subject. No artist, says Lessing, is able to interpret a power more highly spiritual than that which he possesses himself. And this is precisely the weak side in so many portrait-painters, since a man's art is by no means always in any direct relationship with the development of his spiritual powers. In this respect a portrait of Bismarck by Lenbach stands to one by Anton von Werner, as an interpretation of Goethe by Heln stands to one by Düntzer. To speak of the congenial conception in Lenbach's pictures of Bismarck is a safe phrase. There will always remain something wanting, but since Lenbach's works are in existence, one knows, at any rate, that this something can be reduced to a far lower measure than it has been by the other Bismarck portraits. " Bien comprendre son homme," says Bürger-Thoré, " est la premiere qualité du portraitiste," and this faculty of the gifted psychologist has made Lenbach the historian-elect of a great period, the active recorder of a mighty era. It even makes him seem greater than most foreign portrait-painters. How solid, but at the same time how matter-of-fact, does Bonnat seem by Lenbach's side! One should not look at a dozen Bonnats together; a single one arrests attention by the plastic treatment of the person, but if you see several at the same time all the figures have this same plastic character, all of them have the same pose, and they all seem to have employed the same tailor. Lenbach has no need of all that characterization by means of accessories in which Bonnat delights. He only paints the eyes with thoroughness, and, possibly, the head; but these he renders with a psychological absorption which is only to be found amongst living artists, perhaps, in Watts. In a head by Lenbach there glows a pair of eyes which burn themselves into you. The countenance, which is the first zone around them, is more or less — generally less — amplified; the second zone, the dress and hands, is either still less amplified or scarcely amplified at all. The portrait is then harmonized in a neutral tone which renders the lack of finish less obvious. In this sketchy treatment and in his striking subjectivity Lenbach is the very opposite of the old masters. Holbein, and even Rubens — who otherwise sets upon everything the stamp of his own personality — characterized their figures by a reverent imitation of every trait given in nature. They produced, as it were, real documents, and left it to the spectator to interpret them in his own way.

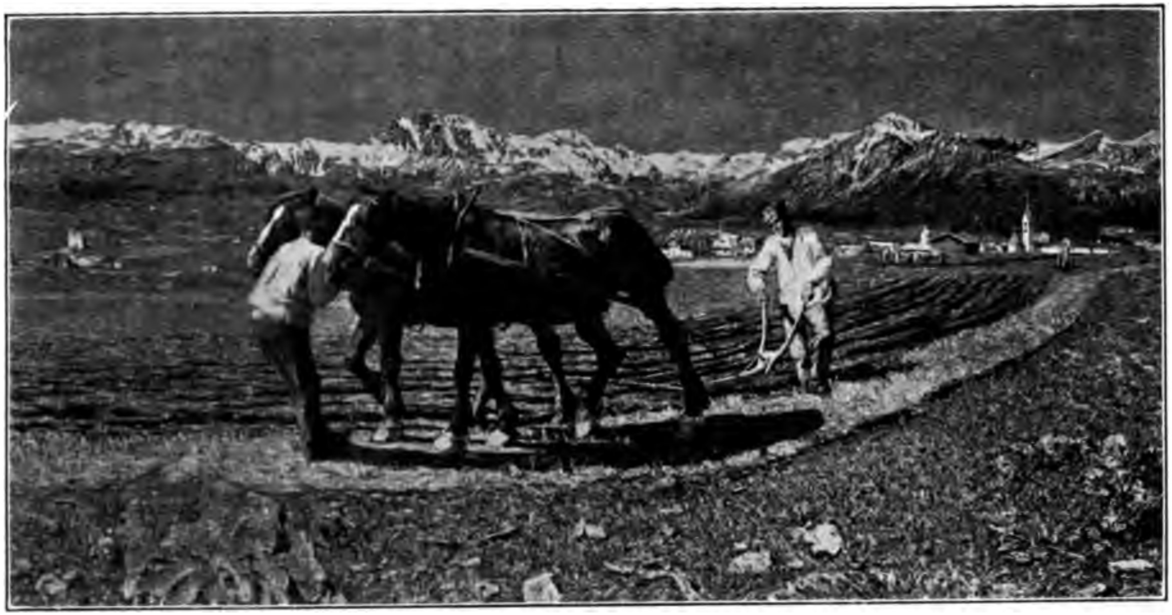
Lenbach, less objective, and surrendering himself less absolutely to his subject, emphasizes one point, disregards another, and in this way conjures up the spirit by his faces, just as he sees it. It may be open to dispute which kind of portraiture is the more desirable, but Lenbach, at any rate, has now forced the world to behold its great men through his eyes. He has given them the form in which they will survive. No one has the same secret of seizing a fleeting moment; no one turned more decisively away from every attempt at idealizing glorification, or at watering down an individual to a type. He consults photography, but only as Molière consulted his housekeeper. It serves him merely as a medium for arriving at the startling directness, the impression of momentary life, in his pictures. Works like the portraits of King Ludwig I, Gladstone, Minghetti, Bishop Strossmayr, Prince Lichtenstein, Richard Wagner, Franz Liszt, Paul Heyse, Wilhelm Busch, Schwind, Semper, Liphart, Morelli, and many others have nothing like them as analyses of the character of complex personalities. Some of his Bismarck portraits, as well as his last pictures of the old Emperor Wilhelm, will always stand amongst the greatest achievements of the century in portraiture. In the one portrait is indestructible power, as it were the shrine built for itself by the mightiest spirit of the century; in the other the majesty of the old man, already half alienated from the earth, and glorified by a trace of still melancholy, as by the last radiance of the evening sun. In these works Lenbach appears as a wizard calling up spirits, an *évocateur d'ames,* as a French critic has named him.

"Orpheus and Eurydice" by Ludwig von Loefftz has an empty effect because of its great size; his good knowledge of drawing cannot conquer the insufficient pictorial conception and the weak imitation of the English Pre-Raphaelites. Rudolph Schramm is one of the most gifted scholars of Zügel. His "Turkeys" (762) shows a personal conception and a sound painter-like reproduction. Albert von Keller's "Chopin" is unenjoyable because of its varnished porcelain-like general tone, but has, however, in spite of this, like all pictures of this artist, strong pictorial qualities. Joseph Eduard Dantan's "Potter's Shop" (146) is a close harmony developed in muddy yellow tones. On the same wall we see a strong landscape (515) by the Dutch Jacob Maris and an "Impression of the Moor of Dachau" (398) by Paul Wilhelm Keller-Reutlingen, over the door a "March Landscape" (720) by Emil Jacob Schindler and near by a powerful sketch (800b) by Adolf Stäbl. Anselm Feuerbach's "Self Portrait" (189), dated 1875, can also by its close unity be regarded as typical. From the lilac brown of the background is developed the reddish brown of the coat, which is repeated with airy lightness in the face and in a new variation in the hair and moustache.

Among the Anglo-Saxon pictures of the gallery, William Stott's "Carpenter's Workshop" (822) stands out through energy and power. By the founder of the new Dachau school of painting, Ludwig Dill, we find a picture, "Ponte S. Andrea in Chioggia" (155). The two works of Wilhelm Uhde have grown out of a world of strong sensation, which is earnestly and powerfully expressed in them, but in colour they have no strength. The colour problem is best solved in the picture "Heavy Going" (840), in which a carpenter leads a young woman to a bench on a muddy road under November skies. In "Noli me tangere" (841) the wistful pleading and modest expression in the woman's features is very successfully done.

The modern public gallery of the first German art city has the reputation of giving in important works, as far as possible, an exhaustive impression of the artistic tendency of our age, therefore we may make the highest demands on these pictures and may measure them with the sharpest measure. But we have already shown in the introduction that the New Pinakothek in no respect fulfils this reputation. It has not been carried on in the spirit of its noble founder, and in its present composition is like a picture shop which tells nothing of the history of art development, but can only instruct through comfortable mediocrity. Artists of merit, of power, artists with an ethical feeling, artists to whom art is holy earnest, have always had a difficult position in Munich.

The landscapes which hang on the east and north walls of the second hall in no respect fulfil the highest requirements. They have no importance in historical development because in them the conquests of the pioneers and leaders of modern art are again made common. If we leave this point of view out of consideration, then one may indeed enjoy many a frivolous and pretty effect. Thus with Francois Courten's " Hyacinth Field " (141); Macaulay Stevenson's " Evening " (807); Anders Anderson-Lundby's " Clear Winter Day " (39); Robert Thegerström's " Summer Evening " (830); Hans von Bartels' " Full Speed Ahead " (49) (Gouache); Olaf Jernberg's " In the Fields " (355); Julius Kornbeck's " Woodbrook in Late Autumn " (424); Paul Jean Clay's " Open Sea " (137); John Lavery's " A Tennis Court " (453); Henry Leyten's " Mending Nets " (507); T. Austen Brown's " Evening " (112); Emile Rene Menard's " Thunderstorm " (543); Otto Modersohn's " Storm on the Devil's Moor " (553). Giovanni Segantini, however, stands higher. He was a powerful and

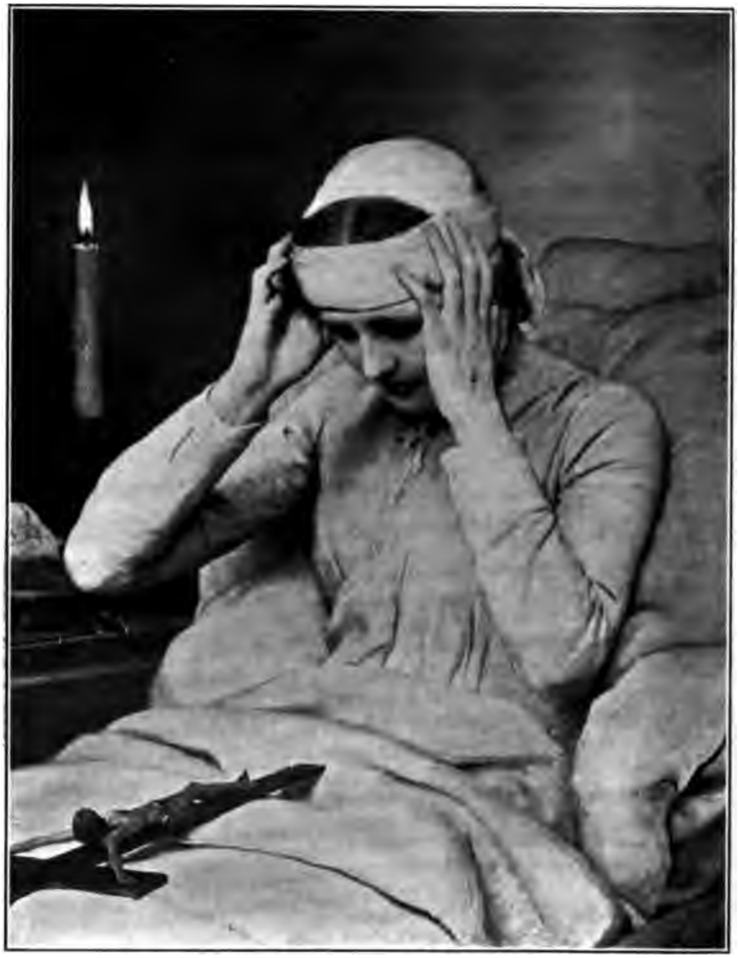


SEGANTINI. — PLOWING.

original representer of the Alpine world. The picture "Plowing" (781) gives an idea of his manner; in the perspective of the background, however, he has failed.

"Segantini's biography is like a novel," says Muther. "Born the child of poor parents, in Arco, in 1858, he was left, after the death of his parents, to the care of a relative in Milan, with whom he passed a most unhappy time. He then wanted to make his fortune in France, and set out upon foot; but he did not get very far, and, indeed, took a situation as a swine-herd beneath a land-steward. After this he lived for a whole year alone in the wild mountains, worked in the field, the stable, the barn. Then came the well-known discovery, which one could not believe were it not to be read in Gubernati. One day he drew the finest of his pigs with a piece of charcoal upon a mass of rock. The peasants ran in a crowd and took the block of stone, together with the young Giotto, in triumph to the village. He was given assistance, visited the School of Art in Milan, and now paints the things he did in his youth. A thousand metres above the sea, in a secluded village of the Alps, Val d'Albolq in Switzerland, amid the grand and lofty mountains, he settled down, surrounded only by the peasants who extort their livelihood from the soil. Out of touch with the world of artists the whole year round, observing great manly faculty was also formerly Gabriel Max; this is shown by his "Katharine Emmerich" (527) in white clothing in bed. A fine perception for colour speaks out of this picture, which is wholly founded on white; from this is developed the pale colour of the face and hands. Even the candle flame appears pale and sick; it is set in relation to the whole, and does not stand out. Another beautiful work with fine colour values hangs here, "Portrait of the Wife of the Artist" (396) by Albert von Keller; finally a picture of the womanly-soft symbolist Fernand Khnopff, "I Lock My Door Upon Myself" (400).

The third hall contains only two pictures which have any importance for art history, and that of the slightest; Gotthardt Kuehl's "Sunny Afternoon in Holland" (431), a bit of the world surely seen and a complete colour unity, and Ernst Zimmermann's earnest and largely perceived "The Shepherd's Prayer" (911), wholly constructed in Rembrandt's spirit. If we stay longer we may perhaps consider interesting the poster-like portrait (113) by T. Austen Brown, Franz von Defregger's "The Visit" (148), interesting only for its story, "The Nut Tree" (595) by Leon Germain Pelouse, "November Day on the North Sea" (546) by Henrik Willem Mesdag, the founder of the famous Mesdag Museum in the Hague; "The Corpse of Christ"



GABRIEL MAX. — KATHARINE EMMERICH.

(478) by Ludwig von Loefftz. "Sintflut" (892), an early work of Wilroider's, is unimportant.

In the fourth hall we find a picture (170) by Max Liebermann, "An Old Woman with Goats" (1890), of grand arrangement in the space division and the changing relation of colours; a monumental movement goes through the simple and well organized speech of this art. Max Slevogt is a pupil of Wilhelm von Diez, to whom he certainly owes thanks for the surety of his drawing. The colour perception, the study of light and air reminds one of Claude Monet; but the laying on of the colours and the whole conception show plainly a strong, precise personality. In Slevogt's "Hour of Rest" (790a) the colours do not stand side by side without choice and thought, but are developed out of nature herself, and so set in relation to each other that they make a close unit. There are also power and vigour in the way in which Slevogt modelled with his colour. The picture, though hung so undeservedly high puts to shame its whole surroundings. Zügel alone stands out in the neighbourhood. "The Shepherd" (919) is a grandiose picture which appears to be created from a pantheistic conception of the world. The animals appear as if grown to unity with the earth, which is moulded with a powerful hand. Viktor Weishaupt's animal picture (877) is little behind it in strength and the "Cockfight"

(559b) by the Scotchman Henry Morley surprises us by unusual power. Josef Wenglein's powerful "Isarlandscape" (888) resembles the work of the Schleichs. Less important are the landscapes of Georg Flad (215), Franz Skarbina (790), Ludwig von Loefftz (479),Gustav Schönleber (757); rather imposing is the marine (533) of Adrien le Mayens. Hans Thoma in his ravishing "Taunus Landscape" (832) uses a motive of Schwind. Walter Firle's "Pater Noster" triptych (192) has only story-telling interest; "The Storming of the Red Tower in Munich by the Highland Peasants" (147) by Franz von Defregger, only archæological interest. Adolf Menzel's wash drawing, "A Contribution," (544) is naturally drawn with a master's hand, but is so unlike an easel painting, that it would find a better place in a collection of line engravings. An honest and naturalistic study by Adolf Hölzel, "Prayer at Home," is still impressive, because it is a serious attempt to round out the actual visual impression into a tonal harmony which forms a close unit of colour. Edmund Harburger's "Wineshop" (269) betrays a fine colour vision and recalls in the best sense the old Dutch painters; also Gari Melchers' "Reading Girl" (540) appears complete and restful in its colour scheme.

In the fifth and last hall there await us several joyful surprises; above all Wilhelm Leibl, four of whose works are here. Of these the portrait of Jean Paul Seliger (456b) is the oldest (1878). It is very flatly constructed, and depends for its value on its drawing. The pale face with a full beard stands out so strongly from the dark background, that the picture appears almost like a bas relief. While this portrait illustrates Leibl's relations to Holbein, the other three pictures show how the painter fused Holbein and Van der Meer to a higher originality. These paintings could be hung beside the greatest masterpieces of all times, and would not appear weak. How far they surpass all that Lenbach has ever painted in his life! The general movement in Lenbach's art, with which appears to be paired an immoral straining after rapidity and easy effect, was quite foreign to Leibl's high moral earnestness. The effect was often far too easy and at last Lenbach obtained only a decorative, but cheap theatrical effect. The highest moral earnestness was the mainspring in the movement of genial Wilhelm Leibl; he never turned aside in the midst of his path, he never rested until the problem which he had attacked was completely and thoroughly comprehended and solved. While we are considering and comparing pictures, it is exactly between the works of Lenbach and Leibl that we learn how to grasp in the works of the latter the purest and highest essence of painting. How hardness and tenderness are joined in these three little pictures! How powerfully he has modelled with his colour, and made space out of paint. The changing relations of the colours to each other are balanced with an eye seeing only a single sensation. Lenbach's colours are only decorative values, Leibl's colours are the expression of an inward feeling of the soul. In the picture " In a Small Town " (454), the sunlight models the forms. His whole repertory is disclosed in " The Peasant's Room " (455), the sharp drawing, the glowing joy of colour, and the true colour perception; the same is true of the little study (456a) dating from the year before his death, 1899. All the rest naturally appears second-class compared with these. So with Defregger's dry " A War Council of 1809 " (149) with its earthy heavy colour; Benjamin Vautier's pleasantly constructed " A Formal Dinner in the Country " (844) which is nevertheless composed with pictorial skill; Friedrich August von Kaulbach's stencil-like dry imitations of the English portraitists (368a, b, c); Jean Louis Ernest Meissonier's " The Bravos " (538). Gabriel Max's " The Ape as a Judge of Art " (528), in spite of his good painting, is only a cheap joke, for the humour is far too strongly emphasized. We notice some good landscapes by James Hamilton (267b), Henri Thierot (830a) and August Seidel (782), a painter whose great importance in history of the develop-

ment of landscape painting cannot be clearly read in this picture hung far too high. — Michael Munkacsy is the link between Leibl, Uhde, and Keller; also English influences coming from Stevens appear in his work. He is at his best in portraiture. His "Visit to the Nunnery" (469) shows the sure draughtsman, the painter of iridescent colour, but is in one direction too sweet and in the other gaudy and disconnected. Hugo von Habermann's beautiful portrait of his mother (261a) is magnificently placed in the space, and constructed with unity of colour, as well as a melting fluidity in brush work.

"May in Valencia" (75) by José Benliure y Gil is painted with the consumption of much canvas and colour, but still does not really have colouristic value. In the battle scene "Croats" (154b) by Wilhelm von Diez appears once more the vehement temperament of the artist and his sure drawing, but the muddy impure rendition appears far too artificial. Two little works (912a, b) by Ernst Zimmermann, who belonged to the Leibl group, do not show clearly enough the importance of this painter. The fortunate "Warrior" who in dying receives a kiss of a maiden (876), by George Frederick Watts, one of the English Pre-Raphaelites, only allows one to superficially guess at the intentions and aims of this artist. There remains only Arnold Böcklin's "The Play of the Waves" (91), a work which this great

these three little pictures! How powerfully he has modelled with his colour, and made space out of paint. The changing relations of the colours to each other are balanced with an eye seeing only a single sensation. Lenbach's colours are only decorative values, Leibl's colours are the expression of an inward feeling of the soul. In the picture "In a Small Town" (454), the sunlight models the forms. His whole repertory is disclosed in "The Peasant's Room" (455), the sharp drawing, the glowing joy of colour, and the true colour perception; the same is true of the little study (456a) dating from the year before his death, 1899. All the rest naturally appears second-class compared with these. So with Defregger's dry "A War Council of 1809" (149) with its earthy heavy colour; Benjamin Vautier's pleasantly constructed "A Formal Dinner in the Country" (844) which is nevertheless composed with pictorial skill; Friedrich August von Kaulbach's stencil-like dry imitations of the English portraitists (368a, b, c); Jean Louis Ernest Meissonier's "The Bravos" (538). Gabriel Max's "The Ape as a Judge of Art" (528), in spite of his good painting, is only a cheap joke, for the humour is far too strongly emphasized. We notice some good landscapes by James Hamilton (267b), Henri Thierot (830a) and August Seidel (782), a painter whose great importance in history of the develop-

ment of landscape painting cannot be clearly read in this picture hung far too high. — Michael Munkacsy is the link between Leibl, Uhde, and Keller; also English influences coming from Stevens appear in his work. He is at his best in portraiture. His "Visit to the Nunnery" (469) shows the sure draughtsman, the painter of iridescent colour, but is in one direction too sweet and in the other gaudy and disconnected. Hugo von Habermann's beautiful portrait of his mother (261a) is magnificently placed in the space, and constructed with unity of colour, as well as a melting fluidity in brush work.

"May in Valencia" (75) by José Benliure y Gil is painted with the consumption of much canvas and colour, but still does not really have colouristic value. In the battle scene "Croats" (154b) by Wilhelm von Diez appears once more the vehement temperament of the artist and his sure drawing, but the muddy impure rendition appears far too artificial. Two little works (912a, b) by Ernst Zimmermann, who belonged to the Leibl group, do not show clearly enough the importance of this painter. The fortunate "Warrior" who in dying receives a kiss of a maiden (876), by George Frederick Watts, one of the English Pre-Raphaelites, only allows one to superficially guess at the intentions and aims of this artist. There remains only Arnold Böcklin's "The Play of the Waves" (91), a work which this great

these three little pictures! How powerfully he has modelled with his colour, and made space out of paint. The changing relations of the colours to each other are balanced with an eye seeing only a single sensation. Lenbach's colours are only decorative values, Leibl's colours are the expression of an inward feeling of the soul. In the picture "In a Small Town" (454), the sunlight models the forms. His whole repertory is disclosed in "The Peasant's Room" (455), the sharp drawing, the glowing joy of colour, and the true colour perception; the same is true of the little study (456a) dating from the year before his death, 1899. All the rest naturally appears second-class compared with these. So with Defregger's dry "A War Council of 1809" (149) with its earthy heavy colour; Benjamin Vautier's pleasantly constructed "A Formal Dinner in the Country" (844) which is nevertheless composed with pictorial skill; Friedrich August von Kaulbach's stencil-like dry imitations of the English portraitists (368a, b, c); Jean Louis Ernest Meissonier's "The Bravos" (538). Gabriel Max's "The Ape as a Judge of Art" (528), in spite of his good painting, is only a cheap joke, for the humour is far too strongly emphasized. We notice some good landscapes by James Hamilton (267b), Henri Thierot (830a) and August Seidel (782), a painter whose great importance in history of the develop-

ment of landscape painting cannot be clearly read in this picture hung far too high. — Michael Munkacsy is the link between Leibl, Uhde, and Keller; also English influences coming from Stevens appear in his work. He is at his best in portraiture. His "Visit to the Nunnery" (469) shows the sure draughtsman, the painter of iridescent colour, but is in one direction too sweet and in the other gaudy and disconnected. Hugo von Habermann's beautiful portrait of his mother (261a) is magnificently placed in the space, and constructed with unity of colour, as well as a melting fluidity in brush work.

"May in Valencia" (75) by José Benliure y Gil is painted with the consumption of much canvas and colour, but still does not really have colouristic value. In the battle scene "Croats" (154b) by Wilhelm von Diez appears once more the vehement temperament of the artist and his sure drawing, but the muddy impure rendition appears far too artificial. Two little works (912a, b) by Ernst Zimmermann, who belonged to the Leibl group, do not show clearly enough the importance of this painter. The fortunate "Warrior" who in dying receives a kiss of a maiden (876), by George Frederick Watts, one of the English Pre-Raphaelites, only allows one to superficially guess at the intentions and aims of this artist. There remains only Arnold Böcklin's "The Play of the Waves" (91), a work which this great

these three little pictures! How powerfully he has modelled with his colour, and made space out of paint. The changing relations of the colours to each other are balanced with an eye seeing only a single sensation. Lenbach's colours are only decorative values, Leibl's colours are the expression of an inward feeling of the soul. In the picture "In a Small Town" (454), the sunlight models the forms. His whole repertory is disclosed in "The Peasant's Room" (455), the sharp drawing, the glowing joy of colour, and the true colour perception; the same is true of the little study (456a) dating from the year before his death, 1899. All the rest naturally appears second-class compared with these. So with Defregger's dry "A War Council of 1809" (149) with its earthy heavy colour; Benjamin Vautier's pleasantly constructed "A Formal Dinner in the Country" (844) which is nevertheless composed with pictorial skill; Friedrich August von Kaulbach's stencil-like dry imitations of the English portraitists (368a, b, c); Jean Louis Ernest Meissonier's "The Bravos" (538). Gabriel Max's "The Ape as a Judge of Art" (528), in spite of his good painting, is only a cheap joke, for the humour is far too strongly emphasized. We notice some good landscapes by James Hamilton (267b), Henri Thierot (830a) and August Seidel (782), a painter whose great importance in history of the develop-

ment of landscape painting cannot be clearly read in this picture hung far too high. — Michael Munkacsy is the link between Leibl, Uhde, and Keller; also English influences coming from Stevens appear in his work. He is at his best in portraiture. His "Visit to the Nunnery" (469) shows the sure draughtsman, the painter of iridescent colour, but is in one direction too sweet and in the other gaudy and disconnected. Hugo von Habermann's beautiful portrait of his mother (261a) is magnificently placed in the space, and constructed with unity of colour, as well as a melting fluidity in brush work.

"May in Valencia" (75) by José Benliure y Gil is painted with the consumption of much canvas and colour, but still does not really have colouristic value. In the battle scene "Croats" (154b) by Wilhelm von Diez appears once more the vehement temperament of the artist and his sure drawing, but the muddy impure rendition appears far too artificial. Two little works (912a, b) by Ernst Zimmermann, who belonged to the Leibl group, do not show clearly enough the importance of this painter. The fortunate "Warrior" who in dying receives a kiss of a maiden (876), by George Frederick Watts, one of the English Pre-Raphaelites, only allows one to superficially guess at the intentions and aims of this artist. There remains only Arnold Böcklin's "The Play of the Waves" (91), a work which this great

these three little pictures! How powerfully he has modelled with his colour, and made space out of paint. The changing relations of the colours to each other are balanced with an eye seeing only a single sensation. Lenbach's colours are only decorative values, Leibl's colours are the expression of an inward feeling of the soul. In the picture "In a Small Town" (454), the sunlight models the forms. His whole repertory is disclosed in "The Peasant's Room" (455), the sharp drawing, the glowing joy of colour, and the true colour perception; the same is true of the little study (456a) dating from the year before his death, 1899. All the rest naturally appears second-class compared with these. So with Defregger's dry "A War Council of 1809" (149) with its earthy heavy colour; Benjamin Vautier's pleasantly constructed "A Formal Dinner in the Country" (844) which is nevertheless composed with pictorial skill; Friedrich August von Kaulbach's stencil-like dry imitations of the English portraitists (368a, b, c); Jean Louis Ernest Meissonier's "The Bravos" (538). Gabriel Max's "The Ape as a Judge of Art" (528), in spite of his good painting, is only a cheap joke, for the humour is far too strongly emphasized. We notice some good landscapes by James Hamilton (267b), Henri Thierot (830a) and August Seidel (782), a painter whose great importance in history of the develop-

ment of landscape painting cannot be clearly read in this picture hung far too high. — Michael Munkacsy is the link between Leibl, Uhde, and Keller; also English influences coming from Stevens appear in his work. He is at his best in portraiture. His "Visit to the Nunnery" (469) shows the sure draughtsman, the painter of iridescent colour, but is in one direction too sweet and in the other gaudy and disconnected. Hugo von Habermann's beautiful portrait of his mother (261a) is magnificently placed in the space, and constructed with unity of colour, as well as a melting fluidity in brush work.

"May in Valencia" (75) by José Benliure y Gil is painted with the consumption of much canvas and colour, but still does not really have colouristic value. In the battle scene "Croats" (154b) by Wilhelm von Diez appears once more the vehement temperament of the artist and his sure drawing, but the muddy impure rendition appears far too artificial. Two little works (912a, b) by Ernst Zimmermann, who belonged to the Leibl group, do not show clearly enough the importance of this painter. The fortunate "Warrior" who in dying receives a kiss of a maiden (876), by George Frederick Watts, one of the English Pre-Raphaelites, only allows one to superficially guess at the intentions and aims of this artist. There remains only Arnold Böcklin's "The Play of the Waves" (91), a work which this great

hero of fantasy threw on the canvas in seventeen days, a lordly masterpiece whose power of invention, whose clear and lively construction makes us dumb. Böcklin knew intimately the world of nature, and from this rich inner knowledge he created these fantastic fabulous beings in which the elements are so worthily personified. He sees the seagod and the nixie joyfully tumble in the play of the waves, and on the crests of the billows a centaur puffs after them. The glistening black, blue and green sea water is gorgeously painted, and the fish-tails shine and glitter in the swelling breakers. This floridly voluptuous work was created by a German fancy and genial German power.

CHAPTER IX

THE SCHACK GALLERY

THE most important picture collector of Munich during the last century was Count Adolf Friedrich von Schack, who left an imperishable record of his artistic knowledge and passion for collecting. The Schack Gallery, which was brought together during the sixties and seventies of the nineteenth century, is the most important private gallery of German paintings of that period. Count Schack bequeathed his whole collection of paintings to the German Emperor, who, when he learned this fact, determined that the gallery should remain in Munich. Since Schack's death in 1894 the gallery has been hung in his palace in the Briennerstrasse, which was rearranged for the purpose. A new building for the gallery in the Prinz Regentenstrasse opposite the Bavarian National Museum was opened late in 1909. Count Schack was not understood by his contemporaries, who looked with little favour on his literary efforts and artistic aspirations. This is shown by his own bitter words, written shortly before his death:

" When I think of the icy coldness and deadly indifference which the whole German nation has always shown toward my poetic and literary works, and even now continues to show as I approach the evening of life, deep disheartenment often comes to me, and I cannot repress the wish that I had been born in England or Italy, in France or Spain. I know these countries well enough to know that I would never have met there the lack of interest which has fallen to me in the 'land of poets and thinkers.' As far as it is possible for me to find comfort, it lies, besides the hope I have of the appreciation of posterity, in the knowledge that I have no part in the guilt of the German people against some others of our time, but rather that I have laboured to make up for the wrong done to them according to my weak powers. If I have succeeded in taking away from only one of these the curse of misconception, under which Germany has allowed so many of her best sons to languish, I shall be able to say to myself in my latest hours, that I have not lived in vain.

" Leaving aside the fact that the praise of the day has never blinded me, it appeared to me better worth while to discover young talent or even to give occupation to that which, lacking the favour of the great public, lay fallow. I thought that in this way my gallery would acquire a personal character, while otherwise it would have shown only pictures by painters from whose brush one would everywhere see work."

In visiting the gallery let us pass through the small Schwind room, climb the stairs, and stop first in the hall of the Lenbach copies. What a surrounding! Velasquez, Rubens, Murillo, Giorgione, Titian greet us from the walls. The copies are wonderful and give as much of the originals as a copy possibly can. To the ordinary observer, the three great works of Titian, " Heavenly and Earthly Love " (248), " The Resting Venus " (253), and the famous " Equestrian Portrait of Charles V " (260), form a welcome addition to the pictures by Titian in the Old Pinakothek. The portrait of " Philip VI " (266), by Velasquez, allows one to form a conception of his art. The copy by Lenbach is very true, but the copy by Hans von Marées of the " Equestrian Portrait of Philip IV " (267) appears more full of spirit. Lenbach completely submerged himself in the old masters, while Marées always retained his own personality and appears more as a spirited interpreter. Marées has thought out the light and colour problem of Velasquez in a more personal fashion, and like him has apparently lightly breathed the colours on the canvas. The other copies of old masters by Ernst von Liphard, D. Penther, Carl Schwarzer, and August Wolf, which hang in the last hall, and in the ground floor rooms, whose lighting is impossible for any consideration of pictures (formerly the library of Count Schack), by no means stand on the same level. Nevertheless for the friend of art the copies (201-207) of the ceiling paintings by Michelangelo in the Sistine Chapel may serve as welcome preparation for the consideration of the originals in Rome, and many other copies may freshen old remembrances. The recollection of the delightful hours of deepest enjoyment before the originals helps one to forget the insufficiency of the copies, and the eye fills itself once more before the works of these unrestrained temperaments, these flourishing productivities of noble strength and liveliest power. Then one tears himself suddenly away, because the insufficiency of the copies is visible in some detail, or because time presses, and devotes himself to the consideration of the modern masters in the Schack Gallery.

The soul is in vibration, the heart still glows riotously from the enjoyment of ancient beauty and the eye seeks to feast itself anew on evidences of power and strength. The art lover scans the walls, hastens restlessly from picture to picture; his exalted mood sinks more and more, is wholly lost, for his eyes find nothing which can again give wings to his beauty-intoxicated soul, and when he is thus sobered he suddenly recognizes the distance between them, Genelli, Hess, Bode, whatever their names may be, and Titian, Velasquez and Rubens. In no gallery of the world is the possibility of recognizing and measuring this distance so easy. The man who cannot recognize this enormous disparity shows that he is not capable of a serious enjoyment of art. He who can enthusiastically hold the exhilaration which the great old masters cause us before these lesser younger ones, proves thereby his incapacity to enjoy visual art and to distinguish between its qualities. There are even to-day German enthusiasts who place Peter von Cornelius, Michelangelo and Raphael on the same level.

Let one consider his "Flight Into Egypt" (30). Cornelius belongs in the ranks of those periodically occurring painters who look backward to the old conventions of religious art, and imitate already existing forms with impersonal ability, that is, without any personal and creative contemplation of nature. The German Romanticists of the first half of the nineteenth century had turned their gaze backwards; in a gilded transformation they saw the past as the golden age and wished to restore this land of dreams to the present. The painters raved with them over these vague and misty dreams; from this fanciful conceit arose a painting which proceeded from dream visions, but not from the observation of the eye. The fulness of inner vision was to them the measure of the importance of a painter;

not strong observation of nature, and not spirited and worthy technique. Such an art, however, sinks with the individual into ashes; for these most personal, most fantastic fantasies have no relation to the culture of the present, they melt when the breath of time is breathed upon them. What can the mythological paintings of Buona Ventura Vennelli say to us to-day? If one could not read the explanations of these pictures in the catalogue, he would stand dumb before them. They would weary him. The pale, bare colours have no tones. Here and there the eye is pleased by the flow of curves, and the liquid energy of the lines, as possibly in the picture "Abraham and the Angels" (51). But this is all too little to enjoy on this great canvas. The intentions are great and praiseworthy; yet he who so misconceived the significance and merit of touch technique is no painter, could create nothing to be enjoyed by the eye. How near to the heart of Vennelli lay the intellectual comprehension of his pictures is told us by the endless explanations of his pictures, written by him. Opposite on the wall hangs a historical picture by Carl von Piloty: "Columbus at the Moment When he First Perceived the New World" (103). The very title of this picture tells us that this also is created from a dream vision, from a literary and historical thought. The pose and gesture of Columbus, the theatrical ideality of the whole work strengthen this assumption. There is at least colour in the picture, but even in the colour a pathetic fantasy; even it seems theatrical and brutal and wholly lacks harmony. The Classicists and Romanticists turned away from all contemporary life, sought to be familiar with all ages, and took root nowhere. The great gestures of their predecessors were turned to an empty theatrical pathos by their spiritless imitations. We see this in Piloty, but he did not stand alone. Hermann Wislicenus painted an allegory, "Fancy Borne by Dreams" (180), Albert Zimmermann the Brocken scene from Goethe's Faust (185), Friedrich Preller, "Scenes from the Odyssey" (104-105), Ernst von Liphart, "An Allegory of Night" (82), Wilhelm Lindenschmit, "Fisherman and Nymph" (81), from Goethe's well-known ballad, all pictures which are unbearable for our modern eye. In the ranks of these Romanticists belongs also Moritz von Schwind. His pictures also grew from literary, lyrical, historical, or musical thoughts and conceptions, and only seldom from the observation of the eye, and yet to him even to-day we give our love. Why? That Schwind assumed an exceptional position in the history of German art of the nineteenth century, as we so often read, is an empty phrase and also untrue. Even Schwind was a Romanticist, even Schwind was a mediocre painter. He had only a narrow understanding of colour values, and of the harmonizing of the colours of a picture to a symphony. To prove this go through his pictures once more. The faded wine red of the clothing, and the thin brick red of the floor in "Chapel in the Woods" (143) do not harmonize with the washed-out flesh tones. How inharmonious are the three reds and the sappy blue in "The Prisoner's Dream" (158), and the crude white, so to speak, tears apart the planned harmony. He appears most pictorial in his night impressions, where he softens all colours, and combines through the symphony of darkness, but even here his colours have no tone value. Think of a picture by Schwind between two pictures by Courbet and Corot. At the first impression it would appear that Schwind would be completely overpowered by such painters. Yet not so, the master would hold his ground because his instincts were pure and strong, because he was a pure and strong individuality. Such a comparison allows us to value the positive worth of Schwind's art, his sincerity, his veracity, his world of inner feeling, his Germanic strength of race, in short the directness of his art. He did not seek out too great gestures, and did not bestow too much pain on hollow pathos. He kept within the limits of his own world of sensation, exhausted all his possibilities, but never lost himself outside of it in hollow phrases. From a sound instinct he chose a tenfold smaller canvas than the Classicists and Romanticists before him. He did not wander like the others, in dreams of a foreign and classic world, or any other epoch of antiquity, but seized on the folksong and thereby won his relation to contemporary life. Besides the folksong he painted the wood life, and with his Sunday eye saw elves in the shadows which stretch in the twilight over the wood meadows; in the cool silvery moonlight as he travelled the Rhine he saw a nixie swimming in the water; as he lay by night and dreamed in the darkness of the woods, he saw a good fairy sweep softly by. These moods of nature he has embodied in his picture cycle of the Schack Gallery, and these pictures live! The fine soft lines vibrate with the inner perception, and the colours which like early frost are softly breathed upon them, are full of atmosphere.

Eugen Napoleon Neureuther (96-102) stands near him, but glides more into the decorative and illustrative. How dry appear, compared with Schwind's pictures, those of Leopold Bode (9-11) and Josef von Führich (46-47), who, unlike Schwind, did not know that they were too weak to fill a great canvas with life. Only Johann Eduard Steinle can be compared with Schwind, although he often worked in a dry fashion.

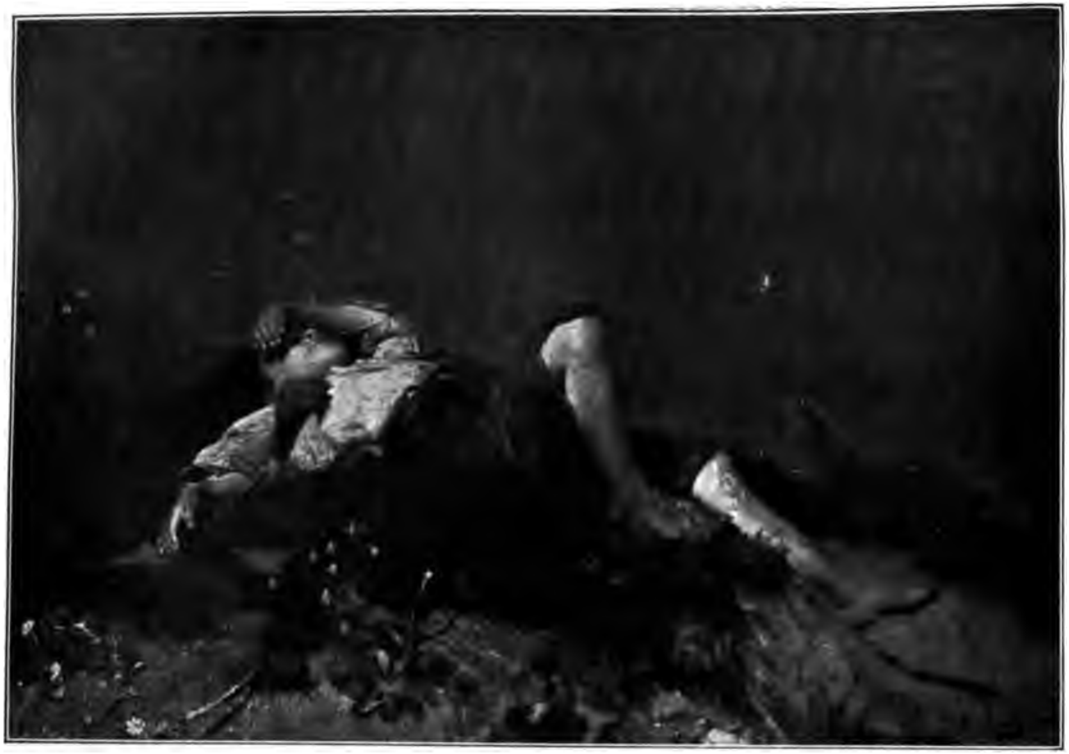
Almost unnoticed in the first half of the nineteenth century a little troop of artists, still and modest, trod another path. The name of Count Schack is for all time linked with the names of Schwind, Feuerbach and Böcklin, but it must also be credited to him that he helped another circle of artists who started with romantic depictions of foreign lands, and who, through the study of landscapes, were forced ever more and more to the observation and study of nature. Nature study taught them to see, the increasing education of the eye taught them to perceive the charm of colour and colour gradation in nature. This knowledge drove them irresistibly to a pictorial style of painting. In addition it happens that many of them, especially Rottmann, met Corot in Rome. If their pictorial achievements appear insufficient to our more accustomed eyes one must not forget how much the importance and value of technique had fallen into forgetfulness in Germany at that time. The oldest landscape painter is Josef Anton Koch, who carried over the idealized line and the theatrical pathos of the Classicists into landscapes. His "Brick-kiln by Olevano" (67), in which pictorial effect appears to be intentionally avoided, says nothing to us.

With Karl Rottmann on the other hand, what a transformation we perceive! Whoever knows the pictures of Corot's Roman period in the Thomy-

Thierry collection in the Louvre, will be able to recognize in Rottmann's three views of Rome his indebtedness to Corot. Emphatically Corot is the stronger, yet we perceive in these pictures, as also in the glorious "Hintersee near Berchtesgaden" (114), in the "Greek Seacoast with a Threatening Thunderstorm" (117), in "The Spring Kallirhöe" (116) and in "The Kochelsee" (113), the same pictorial conception of nature, the same striving to fix atmospheric effects, as in Corot; but he knew, like this Frenchman, the significance of atmosphere. He felt like him, that the atmosphere makes every colour soft, and pulls together the colours so divinely that they harmonize. Why have the Munich painters not chosen Rottmann for a guide? Why have they not emulated him? He opened the path which led to the highest goals.

There are a few more painters represented in the Schack Gallery who tried to be artists. Their pictures are inadequate, but the attempt has ennobled them. We may name the Spanish views of Fritz Bamberger (1-7); "The Theatre of Taormina" (29) by Franz Catel, the Spanish pictures (54-58) by Eduard Gerhard, which appear the most important among these works, the Italian pictures of Carl Morgenstern (89-91) and Bernhard Stange (170-171), finally the "Evening Landscape" (162) of Siegmund Sidorowicz, which is one of the most beautiful pictures of this group. The portraits (106-109) by Karl Rahl must also be noted here. Eduard Schleich (121-123) has no connection with these artists. He, the ancestor of the Munich landscape painters, developed his art more from Ruisdael, Van Gojen, and Constable.

Among all these paintings hangs a single picture by Hans von Marées, "Horses Drinking" (84), which strikes dumb everything in its neighbourhood. It is a picture by a painter. This alone should be enough to cause every visitor to the Schack Gallery to give due reverence to this great German artist. But most hasten by, for these swimming horses tell no story. The friend of art feels a sinking at his heart when he sees how every visitor passes by this picture. Let us stop! Let us wait a little until the colours of the picture begin to glow, until the figures have formed themselves in our eyes, and the space has deepened to infinite distance. We perceive how the rich harmony of colours groups itself around the strong note of the white mare, how the colours spring from secret sources, merely give life to the whites, and then we must think of Rembrandt, the great magician of light. Marées created this work in his twenty-seventh year, but even then it was passed by and forgotten, because it dispensed too much with the idealistic. Another served the Munich painters



LENBACH. — THE SHEPHERD BOY.

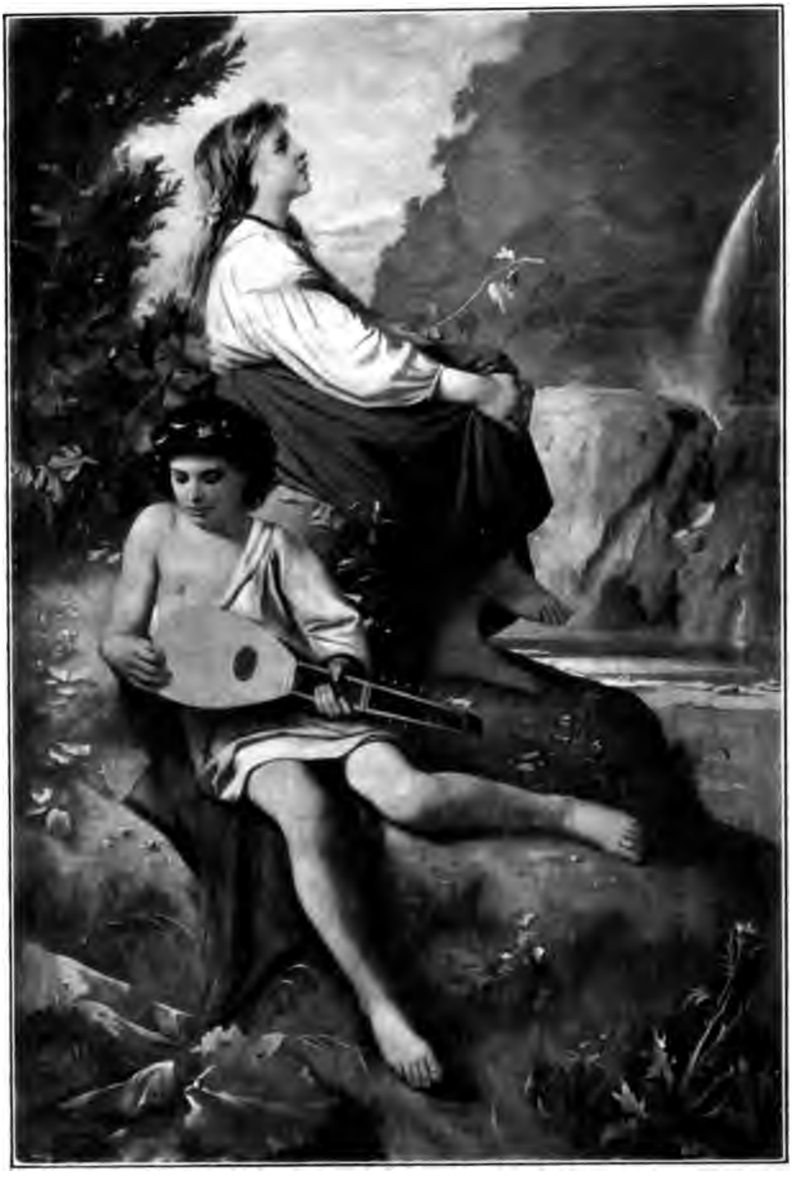
U of M

as a more enticing example: Carl Spitzweg. Verily he was a painter, but as such he does not rank as high as he does as story teller, as idyllist. Spitzweg introduced the spirit of carnival into Munich art, as we may see more clearly in his descendants. Even Spitzweg's pictures (163-168) often have far too much apparatus for his humour; technique and conception stand far too often in unbalanced inconsistency, as in the "Hermit Playing a Violin" and "Turks in a Café." On the other hand "The Serenade," "The Hypochondriac" and "The Separation of the Lovers" belong to the most fascinating creations of this comfortably humourous master. In the "Cow Girls on a Hill" we even find an approach to greatness, which would have been reached if the artist had not compressed this picture into far too small a canvas.

Franz von Lenbach is represented by some landscape studies (75-76) of Spanish scenes, which do not belong among his best works. There are purer, more honest landscape studies by him elsewhere. These are a little bit muddy. But one important piece of his early period is in the Schack Gallery: "The Shepherd Boy" (1860) (71); a beautiful bit of nature, seen through a powerful temperament, in the style of Bastien Lepage, not without intentional pathos, but still spiritedly and freshly attacked and achieved. Among the valuable portraits of his second creative period must be counted the two portraits (73, 78) of Count Schack and that (79) of the artist himself.

We come now to Anselm Feuerbach and Arnold Böcklin. Anselm Feuerbach (32-42) grew up when the followers of Cornelius stood at the zenith of their fame, and their artistic theories, conceptions, and works awakened a lively response in Germany. It is natural that the Classicists and Romanticists fundamentally influenced the whole artistic development of young Feuerbach, and in addition his father was an archæologist. From these foundations of his artistic development, it is also comprehensible that he, unlike Leibl, who was ten years younger, did not work with direct relation to contemporary life, but, like the Classicists and Romanticists, drew his themes from a distant and buried epoch. It was the literary and historical element in his art which made him, as the last descendant of the Romanticists, appear so foreign to his time, which had gone far beyond this style. He belonged with the Romanticists, and yet we cannot name Feuerbach in the same breadth with them. Why? Because his historical pictures represent life and are founded on life itself. They contain qualities which indeed in one respect point backwards, but in another decidedly forward. This is very evident from the fact that his pictures need no literary explanations. His course of study gives us a guide to the understanding of his genius. He studied in Düsseldorf under Schadow, then worked three years under Couture, who won strong influence over him, and then went to Italy. Paolo Veronese, Palma Vecchio and Paris Bordone rounded out his development. Note the Venetian influence in his pictures "The Garden of Ariosto" (32), the majestic "Portrait of a Roman Lady" (33), and "Laura and Petrarch in the Church" (39), and then reflect on his manifold relations to Couture. Perhaps Feuerbach would have been more fortunate if he had come to Paris a decade later and found admittance to another artistic circle. He struggled, as rarely a painter has, for colour, he wrestled with technique, but heavy chains fettered him to the spiritual surroundings which in his youth had formed the foundation of his existence. He strove his whole life long to free himself from them. From this battle grew the tragedy of his life. The muddy yellow, the hard green, and the dull gray-violet of his shadows do not show a fortunate colouristic feeling. A pure joy is offered in his art by the unity of speech, the noble rhythm of his lines, and the pure austere form. In this fact lies his greatness. What moral earnestness, what ethical consciousness speaks from each of his pictures. No cheerfulness smiles forth from them; rather a heavy sadness, a holy earnestness radiates from them, but this sadness, this earnestness, have been lived and endured, every line of his trembles with feeling. We must have patience before his pictures, such earnest holy works of art unveil themselves slowly and speak only to a collected mind. Let one enjoy the wonderful construction of the Pietà (34), the rhythm of line in this picture, and the natural, unconstrained, and life-like flow of the drapery under which the bodies move, the fine tone values in the silken clothes of the kneeling Laura as she bends before the Altar of the Church of Avignon, the fervour and feeling for beauty in the picture of Francesca da Rimini and Paolo (35), the simple plastic figures in the " Idyll of Tivoli " (42). Let one compare these pictures with the " Columbus " (103) of Piloty; what a theatrical pathos there, and what smooth, honest, melancholy, German earnestness in Feuerbach. Schack dropped him when Anselm had struggled through to his highest powers. We have a right to be angry with the Count for this error, for this insufficient breadth of artistic knowledge. Pictures from Feuerbach's last ten years of work we must seek elsewhere.

In Böcklin, however, Schack did not go wrong. He closes the series of Romanticists, and was, after Schwind and Feuerbach, the last poetic painter. Schwind's world of conception was the folksong,

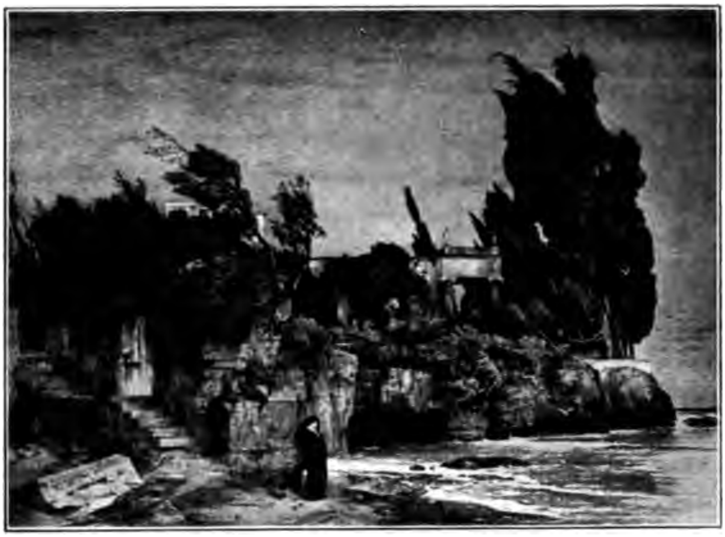


FEUERBACH. — IDYLL IN TIVOLI.

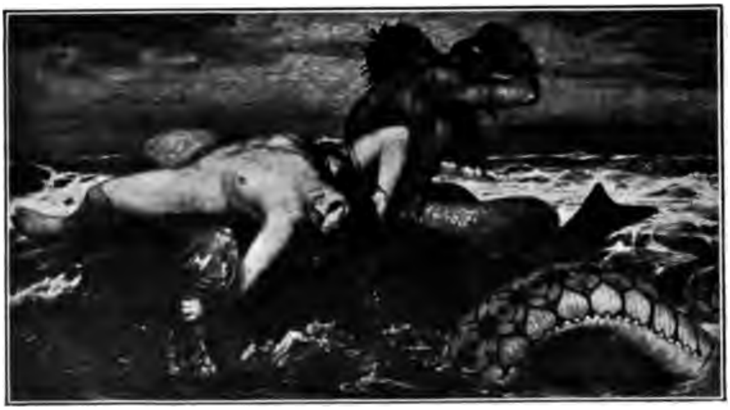
M 40 U

Feuerbach lived in the poetry of the antique and the Renaissance, Böcklin created from inner consciousness the saturnine realm in which all the powers of nature were indwelt by gods and nymphs. Schwind is the idyllist, Feuerbach the elegist, and Böcklin the tragicist. It is wrong to designate him as the greatest landscape painter of the nineteenth century. We can scarcely call him a landscape painter in the sense of Courbet and the men of Fontainebleau, who as such far surpassed him. Böcklin painted landscape too stylistically, was too much a colour Romanticist, for us to class him at all with the contemporary landscape painters. Like the Romanticists he created out of dream visions ideal landscapes, which do not find their like in nature. With all the honour we may give him, we must not forget that he is a conclusion. His art, as little as the art of Schwind and Feuerbach, contains the possibility of development, but he is a magnificent finale. Arnold Böcklin was born in Basel in 1827, studied under Schirmer in Düsseldorf, copied the old Dutch painters in Brussels, lived a short time in Paris, and in 1850 went to Rome. In 1856 he was recommended to Count Schack by Paul Heyse. In 1858 he accepted a call to the Art Academy in Weimar, soon, however, he returned to Italy and died in Florence in 1901. In his early period he still worked wholly under the influence of Schirmer, from the contemplation of nature. His "Ideal Landscape" (13) in a wild rocky landscape, "Pan Frightening a Shepherd" (14) and "The Complaint of the Shepherd" (17) show his gradual change of style. In "An Old Roman Wineroom" (24), "The Way to Emmaus" (22), "A Murderer and Furies" (18), the two "Villas on the Sea" (15, 16) "Autumn Landscape" (25), "Wild Rock Landscape" (19), and finally in "Triton and Nereid" (27), the idealistic style of Böcklin has completely triumphed. Every piece of nature which he viewed was turned to poetry in his soul. Böcklin is the only one of the modern artists who has created from inner consciousness convincing allegories. He has painted the frightful mood of a mountain ravine, evil spirits, the motion and the quiet of the wood, the stillness and the roar of the sea, the springing and sprouting of nature, the exuberance of summer, and the onfall of autumn in nature. Böcklin was a jubilant fiery nature, free from all the weights of earth, who in a solitary heroic fashion has ridden into the land of romance.

THE END.



BÖCKLIN. — VILLA ON THE SEA.



BÖCKLIN. — TRITON AND NEREID.

U of M

Index of Artists

Achenbach, Andreas, "Marine," 360; "An Autumn Morning," 368.
Adam, Albrecht, 355-356.
Adam, Eugene, "On the Battlefield at Solferino," 374.
Albani, Francesco, 297; "Venus Landscape," 28, 284.
Allegri, Antonio. *See* Correggio.
Allori, Cristoforo, "A Landscape," 289; "Susannah in Her Bath," 289; "Young Faun," 289.
Altdorfer, Albrecht, "Fight of St. George and the Dragon," 94; "Susannah and the Elders," 6, 94; "Victory of Alexander the Great over Darius," 4, 18, 94; "Virgin with the Child," 95.
Anderson-Lundby, Anders, 401; "Clear Winter Day," 402.
Anton, Joseph, 377.
Andrea, Piccinelli del Bresciano, "Holy Family," 247.
Aretino, Pietro, 254.
Ariosto, 254.

Baisch, Herman, 383; "Dutch Cow-pasture," 383.
Baldung, Hans, "Count Philip the Warrior," 93; "Markgraf Bernhard III of Baden," 93.
Balen, Hendrik van, 161, 176, "Flora," 16.
Bamberger, Fritz, 391, 423.
Bamberger, Friedrich, 374; "A Ravine," 374.
Barbari, Jacopo, 77.
Barbieri, Giovanni Francesco, "Last Moments of Dido," 285; "Virgin with the little nude Christ Child," 285; "Christ being crowned by Thorns," 285.
Bartel, Hans von, "Full Speed Ahead," 402.
Barthélemy, 339.
Bartolommeo, Fra, "Madonna of the Casa Tempi," 237.
Basaiti, Marco, "Bewailing Over the Body of Christ," 229; "Madonna," 229.
Bassano, Francesco, 273.
Bassano, Jacopo, "Virgin seated on a Throne," 273; "Entombment of Christ," 274; "St. Jerome in the Desert," 274; "Israelites and Moses striking the Rock," 274.
Bassano, Leandro, 275; "Christ in the House of Mary and Martha," 275; "Leonardo Armano of Venice," 275; "Bewailing over the Body of Christ," 276.
Batoni, Pompeo, 300; "Fall of Simon Magus," 300; "Portrait of the Artist," 300.
Battista, Cima Giovanni, "Madonna with the Christ Child," 228.

Bazzi, Giovanantonio, generally known as Sodoma, "Madonna," 246; "Archangel Michael," 247.
Beccafumi, Domenico, "Holy Family," 247.
Becker, Benno, 391.
Bega, Cornelis, 127.
Beham, Barthel, "Discovery of the True Cross," 4; "Miracle of a Woman being raised from the Dead," 92.
Berchem, 119.
Bellini, Gentile, 225.
Bellini, Giovanni, 86, 224, 227, 249.
Bellini, Jacopo, 225.
Belotto, Bernardo, known as Il Canaletto, "View of the Grand Canal," 299; "View of the Piazetta," 299; "View of the Riva de' Schiavoni," 299.
Belucci, Antonio, 297.
Berettini, Pietro, "Woman Taken in Adultery," 291.
Berghem, 372.
Bernazzano, 217.
Bianchi, Francesco, 249.
Biset, Karl Emmanuel, "Interior View of an Artist's Atelier," 184.
Bloemart, Abraham, "Plato in the midst of his Scholars," 99; "Raising of Lazarus," 99.
Boccaccino, Boccaccio, "Saviour of the World," 222.
Böcklin, Arnold, 349, 386, 387, 412, 426, 428-430; "The Play of the Waves," 411; "Ideal Landscape," 430; "Pan Frightening a Shepherd," 430; "The Complaint of the Shepherd," 430; "An Old Wineroom," 430; "The Way to Emmaus," 430; "A Murderer and Furies," 430; "Villas on the Sea," 430; "Autumn Landscape," 430; "Wild Rock Landscape," 430; "Triton and Nereid," 430; "Pan in the Reeds," 382.
Bode, Leopold, 416, 421.
Boel, 12.
Boeyermans, 184.
Bol, Ferdinand, 110; "Man and Wife," 15; "Govert Flink," 111; "His Wife," 111.
Boldini, Giovanni, 387.
Boll, Pieter, "Landscape with Animals," 184.
Bonnat, Léon Joseph Florentin, 397.
Bonvicino, Alessandro, known as Il Moretta da Brescia, 264; "Ecclesiastic," 265.
Bordone, Paris, 13, 264, 427.
Both, 19.
Botticelli, 28, 43, 205; "Lamentation," 206.
Bouts, Dirk, 41, 45, 51, 56; "Triumph of Justice," 54; "Gathering of the Manna," 54, 69; "Meeting between Abraham and Malchisedek," 55.
Boulogne, Valentin de, 333; "Fortune Teller," 334; "Crowning with Thorns and Mocking at Christ," 334; "Hermina Among the Shepherds," 334; "Party of Five Soldiers," 335.
Bourdon, Sebastien, "Roman Limekiln," 339.
Brabant, 142.
Brekelenkain, Quiryn, 127.
Bril, Paul, 12, 145, 176.

Bronzino, 288.
Brouwer, Adrian, 12, 13, 125-128, 178; "Village Barber," 15.
Brouwer, Adrian, 178.
Brown, T. Austen, 406; "Evening," 402.
Brüderl, Hans, 75.
Brueghel, Jan, 12, 13, 176; "Flora," 16; "John the Baptist," 144; "Crucifixion," 144; "Fish Market on a Harbour," 144.
Brueghel, Pieter, the Elder, 143.
Brueghel, Pieter, the Younger, 143; "Village Kermesse," 144.
Bruggia, Giovanni da, 224.
Bartholomew Bruyn, 46; "Lamentation over the Body of Christ," 45.
Burgkmair, "Esther," 4; "Battle of Cannae," 4.
Bürkel, Heinrich, 353, 366-367; "Departure from the Alm," 355.
Burne-Jones, 386.

Canacci, Guido, "Mater Dolorosa," 287; "St. Mary of Egypt," 287; "Penitent Magdalen," 287.
Cantarini, Simone, "Noli me tangere," 291; "Unbelief of Thomas," 291.
Cameron, "The Bridge," 381.
Campin, Robert, 51.
Cano, Alonzo, 325-326; "Vision of St. Anthony," 327.
Campana, "Descent from the Cross," 323.
Caracci, Annibale, 24, 279; "Bewailing over the Body of Christ," 280; "Massacre of the Innocents," 280; "Venus holding in her hand the Palm of Victory," 280; "Portrait of a Middle-aged Man," 281.
Caracci, Lodovico, 278; "Entombment of Christ," 279; "Vision of St. Francis," 279.
Caravaggio, Michelangelo Amerighi da, 100, 147; "Crowning with Thorns," 294; "Saint Sebastian," 295; "Virgin with the Child," 295.
Cardi, Lodovico, 287; "St. Francis of Assisi," 288.
Carstens, 359-360, 377.
Catel, Franz, 358, 360; "Thunder Clouds," 351; "The Theatre at Taormina," 423.
Cavedone, Giocomo, "Angels lamenting over the dead Body of Christ," 286.
Cerquozzi, Michelangelo, 302.
Champaigne, Phillippe de, "Portrait of Field Marshal Henri de la Tour d'Auvergne," 342; "Madonna," 342.
Chardin, Jean Baptiste, 347; "Cook paring Turnips," 19.
Chintreuil, 392.
Cignani, Carlo, 297; "Assumption of Mary," 296; "Jupiter as a Child," 297; "St. Mary Magdalen," 297.
Cima da Conegliano, "Santa Conversazione," 28.
Cimabue, Giovanni, 193.
Clay, Paul Jean, "Open Sea," 402.
Claude, 12, 139; "Sunrise," 19; "Midday," 19.
Clouet, Jean, "Portrait of a Young Man," 329.
Clouet, François, 329; "Portrait of Claudia," 329.

Colbert, 340.
Coleyns, David, 113.
Constable, 349, 374.
Coquez, 372.
Cornelius, Peter von, 351, 417; "Flight into Egypt," 417.
Cornelisz, Cornelis, "Suffer Little Children to Come unto Me," 99.
Corradi, Domenico, "Madonna in Glory Being Worshipped by Saints," 208; "St. Lawrence," 209; "St. Catherine of Siena," 210.
Correggio, 249; "Virgin," 251; "Angel Head," 251; "Cupid," 251; "Leda," 261.
Corot, 420.
Cosimo, Piero di, 243.
Costa, Lorenzo, 220, 232.
Courbet, 349, 420.
Courten, François, 401; "Hyacinth Field," 402.
Courtois, Jacques, "Departure of Soldiers to a Battle," 339; "Battle of Constantine," 340; "Battle," 340.
Cousin, Jean, 329.
Couture, 349, 381.
Crabeth, Adriaen, 330; "Lady of Quality," 330.
Cranach, Lucas, 20; "A Love Scene," 5; "St. Mary Magdalen," 93; "Lazarus," 93; "St. Chrysostom," 93; "St. Martha," 93; "Self-destruction of Lucretia," 96.
Crayer, Gaspar de, 24.
Credi, Lorenzo di, 212-213, 229; "Madonna Worshipping the Christ Child," 214; "Virgin with the Holy Child," 214.
Craesbeeck, Joost van, "Village Alehouse," 178.
Crevelli, 43.
Cruz, Juan Pantoja de la, 305; "Portrait of Archduke Albrecht of Austria," 304; "Portrait of the Infanta Isabella," 304.
Cuyp, Albert, 132, 138; "Young Officer," 139.

Dantan, Joseph Eduard, "Potter's Shop," 400.
Daubigny, 373.
David, Geraert, 64.
Defregger, Franz von, 349, 408, 375; "The Storming of the Red Tower in Munich by the Highland Peasants," 408; "A War Council of 1809," 410; "The Visit," 406.
Dekkert, Eugene, 389; "A Scottish Fishing Village," 389.
Delacroix, 349, 375.
Delaroche, 375.
Denner, 15.
Desportes, Alexandre François, 346.
Desportes, 19.
De Witte, Peter, 9.
Diaz, 370.
Diepenbeeck, 188.
Diez, Julius von, 391.
Diez, Wilhelm von, "The Good Old Times," 385; "St. George," 389; "His Excellency Travelling," 393; "Croats," 411.
Dill, Ludwig, "Ponte S. Andrea in Chioggia," 401.
Dillis, Johann Georg von, 349; "View of Tegernsee," 352.
Dolci, Carlo, 28, 292; "St. Mary Magdalen," 293; "St. Agnes," 293.

Domenichino, 24.

Donatello, 254.

Dörnberger, Karl Adam, 393.

Dorner, Johann, "Walchensee," 378.

Dou, Gerard, 12, 15, 24; "Portrait," 114; "The Spinner," 115.

Douffet, 24.

Düntzer, 397.

Dunwegge, Victor and Heinrich, "Crucifixion," 44; "Body of Christ," 45.

Dürer, Albrecht, 36, 73, 75, 311; "Portrait of Jacob Fugger," 75; "Birth of Christ," 76; "Lucretia," 6, 78; "St. John," 8, 79; "St. Paul," 8, 80; "Martyrdom of Ten Thousand Christians," 82; "Paumgartner Altarpiece," 8, 70, 75; "Portrait of Oswolt Krell," 71; "Master by Himself," 27, 71; "Hans Dürer," 72; "Bewailing over the Body of Christ," 74; "Heller Altarpiece," 8.

Ehrenburg, von, 184.

Eliasz, Nicholas, 15; "Admiral van Tromp," 15.

Elzheimer, Adam, 97, 178; "Flight into Egypt," 97; "Burning of Troy," 97; "St. John the Baptist," 98; "St. Lawrence," 98; "Hermes," 98.

Erasmus, 90.

Everdingen, Allart van, 134.

Exter, Julius, "Good Friday," 383.

Eyck, Jan van, 196.

Fabriano, Gentile da, 225, 226.

Fabritius, Carel, "Portrait of a Young Man," 113.

Faur, Otto Faber du, "Three Bedouins on Horseback," 391.

Fergioni, Bernardino, 345.

Ferri, Ciro, "Rest during the Flight into Egypt," 291.

Feselen, Melchior, 4, 96; "The Siege of Alesia by Cæsar," 4; "The Reception of Cloelia by Porsenna," 4; "History of Susannah," 5; "Siege of Rome under Porsenna," 95.

Feti, Domenico, "Ecce Homo," 296.

Feuerbach, Anselm, 426, 427; "The Garden of Ariosto," 427; "Portrait of a Roman Lady," 427; "Laura and Petrarch in the Church," 427; "Idyll of Tivoli," 428; "Medea," 379; "The Overthrow of the Titans," 356; "Self Portrait," 400.

Filipepi, Sandro. *See* Botticelli.

Fillippo, 28.

Firle, Walter, "Pater Noster," 408.

Fischbach, Anton, "View of the Lattengebirge from Salzburg," 355.

Fischer, Josef Anton, 75, 380.

Flad, Georg, 408.

Flanders 142.

Flinck, Govert, "Guard Room," 112.

Fonseca, Don Juan de, 311.

Fontana, Prospero, 278.

Forli, Melozza da, 221.

Francia, Francesco, 220, 241; "The Madonna of the Rosehedge," 28.

Fra Angelico, 200, 201; "Miracle of the Holy

Bone," 202; "The Interment of the Saints," 202; "Death of the Saints," 202; "Man of Sorrows," 202.
Fries, Ernst, 351.
Frènes, Rudolph Hirth du, "Portrait of the Painter Schuch," 393.
Fromentin, 116, 139.
Fürich, Josef von, 421.
Furini, Francesco, "Rinaldo in the Enchanted Forest," 286.
Fuseli, 331.
Fyt, 12.

Gaddi, Agnolo, "St. Nicholas of Bari," 198; "St. Julian," 198.
Gaddi, Taddeo, 198.
Gaeta, Scipione Pulzione di, 265.
Gaillat, 375.
Genelli, 416.
Gennari, Benedetto, 286.
Gennari, Bartolomeo, 286; "Light of the World," 285.
Gerhardt, Eduard, 360, 423; "The Lion Court of the Alhambra," 360.
Géricault, 349, 375.
Ghirlandajo, 28.
Gil, José Benliure y, "May in Valencia," 411.
Giordano, Luca, "Massacre of the Innocents," 298; "Cynical Philosopher," 299; "Portrait of his Father," 299; "Grey-bearded Teacher," 299; "Elderly Man," 299; "Portrait of an old Man," 299.
Giorgione, 13, 249, 251, 415.
Giotto, 194, 195, 196, 197; "Christ on the Cross," 194; "Christ in Purgatory," 194; "The Last Supper," 194; "Bewailing over the Body of Christ," 198.
Giovane, Palma, 262.
Gojen, van, 424.
Gonzales, 372.
Gossart, Jan, known as Mabuse, 64; "Madonna," 64; "Danae in the Golden Shower," 64.
Goubau, Antoine, 344.
Goya, 304.
Graff, Anton, 359.
Grampedrini, Giovanni Pietro, 216.
Granacci, Francesco, 241; "The Magdalen," 242; "St. Apolloni," 242; "St. Jerome," 242; "St. John the Baptist," 242; "Holy Family," 242.
Greco, 308.
Greuze, 347; "Girl's Head," 19, 347.
Gros, 375.
Grunewald, Mathias, 92; "Conversion of St. Maurice by St. Erasmus," 92.
Grützner, 349.
Guercino, "Madonna," 28.
Gysis, Nicolaus, 392; "Spring Symphony," 392.

Habermann, Hugo von, 375, 392, 411; "Monk," 405.
Haider, Karl, 392; "Evening Landscape," 393.
Hals, Franz, 101, 118; "Portrait of Wilhelm Croes," 118; "Family Portrait," 118; "The Jester," 120.
Hamilton, James, 393, 410.
Hänisch, Alois, 393.
Harburger, Edmund, 349; "Wineshop," 408.
Hayeck, Hans von, 391; "Amper Landscape," 391.

Heem, Carl de, 19; "Still Life," 12, 184; "Jupiter and Antiope," 184.
Heffner, Karl, 381; "Isola Sacra at Rome," 381.
Heilbuth, 388.
Heinlein, Heinrich, 349, 378; "Waterfall near Salzburg," 378.
Heln, 397.
Helst, Bartholomaus van der, 101.
Hengeler, Adolf, 391.
Herkomer, Hubert von, 357.
Herterich, Ludwig, "St. George," 383; "The Knight," 383; "Summer Evening," 405.
Hess, Peter von, 377, 378, 416.
Hetze, Paul, 391.
Heyse, Paul, 429.
Hoecker, Paul, "Ave Maria," 383.
Hobbema, Meindert, 132-133; "A Landscape," 133.
Holbein, Hans, the Elder, 85; "Martyrdom of St. Sebastian," 86; "St. Elizabeth of Thuringia," 87; "St. Barbara," 87.
Holbein, Hans, the Younger, 8, 20, 46, 81, 88; "Spring of Life," 8; "Sebastian Altar," 27; "The Last Supper," 88; "Flagellation," 88; "Portrait of Derich Born," 89; "Portrait of Sir Brian Tuke," 6, 89; "Kaisheim Altar," 148.
Holmberg, August, 357.
Hooch, Pieter de, 117; "Interior of a Dutch Living Room," 14, 117.
Hondekoeter, 19.
Honthorst, Gerard von, 100, 107; "Prodigal Son," 100; "Angel freeing St. Peter," 100; "Ceres," 100; "Pero," 100.

Imola, Innocenza da, "Madonna with the Christ Child," 241.
Ingres, 349.
Israels, Josef, "Granny's Comfort," 405.

Jank, Angelo, 391.
Jardins, du, "Sick Goat," 15.
Jernberg, Olaf, "In the Fields," 402.
Jodl, Ferdinand, 351.
Jordaens, Jacob, 24, 174.

Kaiser, Ernst, 349, 368.
Kalckreuth Count Leopold, "Rainbow Landscape," 391.
Kaufmann, Angelica, 377; "King Ludwig I as Crown Prince," 358.
Kaulbach, Friedrich August von, 410.
Kaulbach, Fritz August von, "The Entombment," 380.
Kaulbach, Wilhelm von, 348, 357, 368, 377; "Destruction of Jerusalem by Titus," 377, 378.
Keller, Albert von, 391-392, 406, 411; "Portrait of the Wife of the Artist," 406; "Resurrection of Daughter of Jairus," 381; "Chopin," 400; "Judgment of Paris," 391.
Keller-Reutlingen, Paul Wilhelm, "Impression of the Moor of Dachau," 400.
Key, Adrian, 147.
Khnopff, Fernand, 406; "I

Lock My Door upon Myself," 406.
Klotz, Joseph, 351.
Kobell, 349, 355, 356.
Koch, Josef Anton, 351; "Italian Vintage Festival," 358; "Brick-kiln by Olevano," 422.
Kornbeck, Julius, "Woodbrook in Late Autumn," 402.
Koninck, Solomon, "Christ in the Temple," 113.
Knaus, 388.
Kneller, Sir Godfrey, "Portrait of Henrietta Maria," 177.
Knupfer, Nicholas, 98.
Kroyers, Peter Severin, "On the North Sea Coast of Skagen," 383.
Kuehl, Gotthardt, "Sunny Afternoon in Holland," 406.

Laar, Peter van, "Rest during a Hunt," 302.
Lanfranco, Giovanni, "Mater Dolorosa," 286.
Lapi, Arnolfi, 194.
Largillière, Nicholas de, "Portrait of a Lady," 343.
Lavery, John, "A Tennis Court," 402.
Le Brun, Charles, 19, 330; "Christ with the Angels," 340; "Life of Alexander," 340; "St. Mary Magdalen," 341; "St. John the Evangelist," 341; "Portrait of an Aged Woman," 341.
Leibl, Wilhelm, 349, 367, 375, 390, 408, 411; "In a Small Town," 410; "The Peasant's Room," 410; "Portrait of Baron von Perfall," 390.
Le Moine, 19.
Le Prince, 19.
Lenbach, Franz von, 349, 375, 384, 385, 393, 394, 425; "The Shepherd Boy," 425; "Daughter of Herodias," 394; "Portrait of Prince Bismarck," 394; "Pope Leo XIII," 394; "Dr. Schanzenbach," 384.
Lepage, Bastien, 382, 425.
Lesueur, Eustache, 330, 338; "Christ in the House of Mary and Martha," 338; "Louis IX of France," 338.
Leyden, Lucas van, "The Madonna and Child," 63; "Annunciation," 63.
Leyten, Henry, "Mending Nets," 402.
Liebermann, Max, "An Old Woman with Goats," 407.
Lier, Adolf, "Village Scene," 355.
Liljefor, Bruno, "Heathfowl," 381.
Lindenschmidt, Wilhelm, "Venus mourning Adonis," 380; "Fisherman and Nymph," 419.
Lingelbach, Johann, "Haymaking," 137.
Liphart, Ernst von, 415, 419; "An Allegory of Night," 419.
Lippi, Filippino, 28, 206-207; "Saviour Showing His Wounds to his Virgin Mother," 207; "Man of Sorrows in the Grave," 207.
Lippi, Fra Filippo, 203-205, 230; "Coronation of the Virgin," 204; "Annunciation," 204, 230; "Madonna," 205.
Livens, Jan, 111.

Lochner, Stephen, 36, 38; "St. Anthony the Hermit," 37; "St. Catherine of Alexandria," 37; "Madonna in a Rosehedge," 37.
Löffler, August, 352.
Loefftz, Ludwig von, 400, 406, 408; "Orpheus and Eurydice," 400; "The Corpse of Christ," 406.
Lorrain, Claude, 335; "Harbour by Sundown," 337.
Lotto, Lorenzo, "Mystical Marriage of St. Catherine," 248.
Luca Aretino, Spinello, di, 199.
Luini, Bernardino, "St. Catherine," 215; "Madonna," 216.
Lugo, Emil, "Nature Study," 383.

Maes, Nicholaes, 113.
Makart, Hans, 375, 379, 382; "Abundantia," 379.
Manet, 349.
Mantegna, 78, 86, 218, 219; "Venus," 78; "Triumph of Petrarch," 219.
Maratta, Carlo, 293; "Portrait of Cardinal Giulio Rospigliosi," 293; "St. John at Patmos," 293; "Nude Child," 293.
Marconi, Rocco, "St. Nicholas," 253.
Mareau, Gustave, 387.
Marées, Hans von, 424; "Equestrian Portrait of Philip IV, 415; "Horses Drinking," 424.
Maris, Jacob, 400.
Marold, Ludeck, 385.
Massaccio, 196.
Matsys, Quentin, 60, 64, 65; "The Entombment," 61; "Madonna," 61; "Jehan Carondelet," 61; "Pieta," 62.
Matteo da Siena, 217; "Slaughter of the Innocents," 218.
Mander, Karel van, 120.
Mauve, Anton, "Cows in the Meadow," 405.
Max, Gabriel, 375, 405-406, 410; "Katharine Emmerich" 406; "The Ape as a Judge of Art," 410.
Mayens, Adrien le, 408.
Mayer, Friedrich, 351.
Mazo, Juan Bautista Martinez del, 324.
Mazzolini, Ludovico, "Holy Kith and Kin," 220.
Mecklenburg, Ludwig, 352.
Meer, van der, 409.
Meister, Wilhelm of Köln, "St. Veronica with the Handkerchief," 33; "Virgin," 34.
Meissonier, Jean Louis Ernest, 387; "The Bravos," 410.
Melcher, Gari, "Reading Girl," 408.
Melozzo, 220.
Memling, Hans, 56, 224; "Sybil Zambeth," 57; "Last Judgment," 57; "St. John the Baptist," 57.
Memmi, Lippo, "Assumption of the Virgin," 199.
Menard, Emil Rene, "Thunderstorm," 402.
Menzel, Adolf, 387, 408; "A Contribution," 408; "Prayer at Home," 408.
Mesdag, Henrik Willem, "November Day on the North Sea," 406.
Messina, Antonello da, 86, 223-226; "Body of Christ," 224; "Madonna," 224.

Metsu, 115, 116; "Bean Feast," 24, 117; "Cook," 19, 117.
Metz, Caspar, 349, 352; "A Landscape with Thunder Storm," 352.
Meulen, Antoine François van der, 342.
Meyerhiem, 388.
Michelangelo, 149, 229; "Last Judgment," 229.
Mielich, Hans, 9.
Mieris, Franz van, 15, 115.
Millner, Karl, 369; "Outside of Munich," 355.
Mitchell, John Campbell, 393.
Modersohn, Otto, "Storm on the Devil's Moor," 402.
Moine, François le, "Hunting Party," 344.
Mompers, 145.
Monet, 349.
Monnoyer, Jean Baptist, 12, 347.
Montanes, 326.
Morgenstern, Carl, 423.
Morgenstern, Christian, 353, 366; "Moonlight in Partenkirchen," 353; "Norwegian Marine," 366.
Morley, Henry, 389, 407; "Cow in the Meadow," 389; "Cockfight," 407.
Moroni, Giovanni Battista, "Portrait of a Lady," 265.
Mostaert, Jan, 63.
Moya, Pedro de, "Young Cavalier," 324; "Cavalier playing cards with a Lady," 325.
Müller, Victor, "Romeo and Juliet," 381.
Munkacsy, Michael, 382, 410; "Visit to the Nunnery," 411.
Murillo, Bartolomeo Esteban, 315, 415; "Card Players," 13; "Fruit Sellers," 319; "Dice Players," 12, 320; "Melon Eaters," 321; "Pastry Eaters," 16, 321; "St. Thomas at Villanova healing a Lame Man," 27, 322.

Narez, Francois Josephe, 351.
Neher, Michael, 351, 369, 374; "St. Vitus Church," 374; "Partie aus Wasserburg," 369.
Netscher, Caspar, 15, 129.
Neureuther, 360, 421; "The Pastor's Daughter of Taubenhain," 360.
Nilson, 368.

Oberländer, Adam Adolf, "Resignation," 384.
Orcagna, 201.
Orsi, Lelio, "Portrait of a Woman," 251.
Ostade, Adrian van, 15, 125, 179, 372; "Drinking Scene," 126; "Fighting Scene," 126.
Ostade, Isaac van, 15, 19.
Ouwater, Albert van, 99.
Overbeck, Johann, 360, "Italia and Germania," 352.

Pacheco, 311.
Pacher, Michel, "St. Gregory," 94; "St. Augustine," 94.
Padavano, Il, 287.
Palma, Giovine, "Bewailing over the Body of Christ," 277; "Ecce Homo," 277; "Birth of Christ," 278; "Scourging of Christ," 278.
Palma Vecchio, 25, 249, 259, 263, 427; "Madonna," 259; "Portrait of Himself," 262; "La Schiava di Titiano," 263; "La Bella di Titiano," 263.

Palmezzano, Marco, "Madonna," 221.
Patiner, Joachim, 62; "Holy Trinity," 63; "Virgin," 63; "St. Roch," 63.
Pelouse, Leon Germain, "The Nut Tree," 406.
Penther, D., 415.
Pereda, Antonio, "Portrait of an Officer," 116; "Spanish Noble," 327; "Two Officers gambling in the Open Air," 327.
Perugino, 28, 212, 229; "Baptism of Christ," 230; "Delivering of the Keys to Peter," 230; "Vision of St. Bernard," 230; "Virgin," 231.
Pesne, Antoine, "Young Girl in a Straw Hat," 345.
Pettenkofen, Carl von, "A Hut with a Team in Slavonia," 383.
Piglhein, "Blind," 383; "Entombment," 380.
Piloty, Carl, von, 349, 375, 376, 377, 418, 428; "Columbus at the Moment when he First Perceived the New World," 418, 428; "Seni before the Corpse of Wallenstein," 375; "Thusnelda in the Triumphal March of Germanicus, 376.
Piombo, Sebastian del, 221, 252, 306; "Portrait," 252.
Pirkheimer, Wilibald, 82.
Pissarro, 349.
Pleydenwurff, Hans, 69; "Crucifixion," 65.
Poelenburg, 372.
Potter, Paulus, 137-138; "Landscape with Reposing Cattle," 137; "Young Bull," 138.
Potuyl, Hendrik, 127.
Poussin, Nicolas, 162, 185, 331; "Midas, King of Phrygians," 332; "Portrait of Himself," 332; "Lamentation for Christ," 332.
Preller, Friedrich, "Scenes from the Odyssey," 419.
Prew, J. "Battle of Zama," 4; "Lucretia," 5.
Prince, Jean Baptiste le, 346.
Procaccini, Camillo, "Virgin," 290.
Procaccini, Ercole, 289.
Procaccini, Giulio Cesare, "Mary with the Christ Child," 290.
Pruger, Nicholas, 9.

Quaglio, D., 351, 366, 374; "The Old Abbey at Rouen," 374; "Gothic Church in Moonshine," 366.
Quellinus, Erasmus, 188; "Marble Relief of the Bacchus Child playing with a Goat," 189.

Rahl, Karl, 368, 424.
Raibolini, Francesco di Marco, "Madonna with the Holy Child," 232; "Madonna in a Rosehedge," 233.
Raphael, "Portrait of a Pope," 394; "Herman Lingg," 395; "Prince Regent Luipold," 395.
Refinger, Ludwig, "Leap of Marcus Curtius," 4, 92; "Horatius Cocles," 4; "Manlius Torquatus," 4.
Regnier, 268.
Reinhardt, 351, 358, 359; "Group of Trees," 359.
Reiniger, Otto, 393.
Rembrandt, 15, 24, 102, 105;

"Portrait of a Young Man," 109; "Gilder," 103; "Night Watch," 103, 108; "Good Samaritan," 104; "Supper at Emmaus," 104; "Holy Family," 15, 104; "Sacrifice of Abraham," 106; "Adoration of the Shepherds," 107, 108; "Descent from the Cross," 107, 108; "Elevation of the Cross," 107; "Ascension," 108; "The Burial," 108; "Resurrection of Christ," 108.
Reni, Guido, 24, 282; "Assumption of the Virgin," 283; "Repentant Peter," 283; "St. Mary Magdalen," 283; "St. John the Evangelist," 283; "St. Jerome," 283.
Reynolds, Sir Joshua, 183.
Ribalta, Francisco, 306; "Virgin and St. John," 307.
Ribera, Giuseppe, known as Lo Spagnoletto, 13, 307; "Martyrdom of St. Andrew," 16, 308; "Dying Seneca taking leave of his Pupils," 16, 308; "Old Woman with the Hen," 16, 308; "Repentant St. Peter," 13, 308; "St. Onophrius," 308; "St. Bartholomew," 308; "Franciscan Monk," 308; "Mater Dolorosa," 27.
Riedel, August, 369, 377, 378; "Mother with Child," 377; "Neapolitan Fisher Family," 378.
Rigaud, Hyacinthe, "Duke Christian III of Zweibrucken," 343.
Robusti, Jacopo. *See* Tintoretto.
Roches, Alexander, "Girl before a Mirror," 392.
Romano, Giulio, 331.
Rops, 386.
Rosa, Salvator, 300, 346; "Gideon and his Comrades at the Ford," 301; "Rocky Coast," 301; "Landscape with a View of the Sea," 302.
Roseli, Matteo, 286.
Rotari, Pietro, 300.
Rottmann, Karl, 384, 422-423; "Taormina with Aetna," 352; "Near Brannenburg, 352; "View on Monte Pellegrino near Palermo," 359; "Landscape in Korfu," 359; "The Barersee in the Bavarian Highlands," 360; "The Acropolis of Sikyon near Corinth," 359; "The Island of Ischia," 359; "The Hintersee," 360; "The Grave of Archimedes in the Necropolis of Syracuse," 369; Landscape in Aulis," 384; "Aulis," 384; "Delos," 384; "Marathon," 384; "Hintersee near Berchtesgaden," 423; "Greek Seacoast with a Threatening Thunderstorm," 423; "The Spring Kallirhöe," 423; "The Kochelsee," 423.
Rousseau, 405.
Rubens, Peter Paul, 9, 11, 15, 16, 19, 24, 107, 145-150, 160, 415; "Adoration of the Three Kings," 11; "Meleager and Atalanta," 13, 18; "Helena Fourment," 13; "Peter and Paul," 13; "Trinity," 21; "Woman of the Apocalypse," 21; "Shepherd Idyll," 15; "Sa-

bine Women," 15; "Dying Seneca," 146; "Martyrdom of St. Lawrence," 146; "Two Satyrs," 147; "Honeysuckle Arbour," 147; "Last Judgment," 149; "Combat between the Archangel Michael and the seven-headed Devil," 149; "Casting into Hell of the Damned," 150; "Last Judgment," 22, 151, 297; "Battle of the Amazons," 151; "Betrayal of Samson," 152; "Walk in the Garden," 154; "Landscape with the Rainbow," 155; "Christ with the Repentant Sinners," 165; "Drunken Silenus," 155; "Wreath of Fruit," 156; "Lion Hunt," 157; "Doctor van Thulden," 157; "Doctor Brandt," 157; "Earl and Countess of Shrewsbury," 158; "Portrait of the Artist's Brother, Philip Rubens," 158; "Rubens' Mother," 158; "Cavalier standing beside his Horse," 158; "Rape of the Daughters of Leucippos," 158; "Massacre of the Innocents," 13, 159.
Ruisdael, Jacob van, 19, 133; "Waterfall," 134; "Thunderstorm Scene," 135; "Path at the Sand Hills," 135.
Ruisdael, Solomon van, 133; "Canal View," 132.
Ruysch, 23.

Salvi, Gianbattista, 292.
Samberger, "Woman's Head," 385.
Santo, Girolamo del, "Judgment of Solomon," 217.
Sanzio, Giovanni, 234.
Sanzio. *See* Raphael; "Madonna della Sedia," 239; "Madonna della Tenda," 28, 239; "Bindo Altoviti," 240; "St. John," 240; "St. Cecilia," 241; "Madonna del Cardellino," 241; "Holy Family under the Oak," 241; "Blessed Virgin with the Child," 241; "Baptism of Christ," 236; "Resurrection," 236; "Madonna of the Casa Tempi," 28, 237; "Canigiani Holy Family," 25, 238.
Sarecini, Carlo, "St. Jerome," 295; "St. Francis," 295.
Sarto, Andrea del, 25, 243; "Daughter of Herodias," 245; "St. Joseph," 245; "Holy Family," 25, 242; "Dead Christ with Angels," 244; "Charity," 244; "The Angel announcing the Birth of St. John the Baptist," 245; "Visitation of Mary," 245; "John the Baptist," 245.
Sauter, George, "Spring Music," 391.
Savery, Jacob, 176.
Savery, Roelant, "Hunting Scene," 176.
Schadow, Wilhelm, 451; "Holy Family," 351.
Schaffner, Martin, "Count Wolfgang von Oetting," 91.
Schelfhout, Andreas, "Winter Landscape," 353.
Schleich, Eduard, Sr., 353, 424; "Near Brannenburg," 354; "Approaching Thunderstorm," 355; "On the

Ammersee," 355; "Village near Munich," 355; "On the Shore," 355; "Moonlight," 355; "Dachau," 355; "Isar Valley near Munich," 379.

Schleich, Eduard, Jr., "In Autumn," 383.

Schleich, Robert, "Hay Harvest in Upper Bavaria," 389.

Schindler, Emil Jacob, "A Saw Mill in Upper Austria," 383; "March Landscape," 400.

Schirmer, Johann Wilhelm, 430; "A Wood Landscape," 352.

Schlie, Von, 98.

Schnorr, 375; "Deluge," 377.

Schongauer, Martin, "Birth of Christ," 83.

Schonleber, Gustav, 408.

Schöpfer, A., 4; "Mucius Scaevola," 4.

Schöpfer, Hans, the Elder, 5; "Judgment of Paris," 5.

Schorn, Karl, "Sintflut," 375.

Schramm, Rudolph, "Turkeys," 400.

Schrandolph, J. von, 377.

Schrotzberg, 357.

Schut, Cornelis, 188.

Schwarzer, Carl, 415.

Schwind, Montz von, 419; "Lady Adventure's True Knight," 360; "Symphony," 360; "In the House of the Artist," 385; "Chapel in the Woods," 420; "The Prisoner's Dream," 420.

Scorel, 20.

Segantini, Giovanni, 402; "Plowing," 403.

Segers, Daniel, 188.

Seidel, August, 349, 410.

Sesto, Cesare da, "Judith," 217.

Sidorowicz, Siegmund, "Evening Landscape," 423.

Signorelli, Luca, 206, 221.

Sinding, Otto, "Bathing Youths," 383.

Skarbina, Franz, 408.

Slevogt, Max, "Hour of Rest," 407.

Snayers, 170.

Snyders, Franz, 11, 24, 186; "Diana with the Beasts," 11; "Two Lionesses pursuing a Roebuck," 187; "Lioness Killing a Wild Boar," 12, 157, 187; "Boar Baiting," 187; "Kitchen Piece," 187; "Fruit and Vegetable Store," 187.

Sorgh, Hendrick, 127.

Spanzotti, Martino 246.

Spitzweg, Carl, 349; "The Poor Poet," 370; "In the Attic," 370; "The Scolding Hermit," 355, 370; "Hermit Playing a Violin," 425; "Turks in a Café," 425; "The Serenade," 425; "The Hypochondriac," 425; "The Separation of the Lovers," 425; "Cow Girls on a Hill," 425.

Stäbl, Adolf, 387, 400; "Floodtime," 405; "Landscape in Stormy Mood," 387.

Stadler, Toni, "Evening Landscape," 391.

Stange, Bernhard, 368, 423.

Steen, Jan, 15, 115, 125-128, 179; "Fight Between Two Card Players," 15, 127; "Doctor Visiting a Sick Woman," 127.

Steinle, Johann Eduard von, 421; "Parseval," 389.
Stevens, 387, 411.
Stevenson, Macaulay, 401; "Evening," 402.
Stieler, 357.
Stott, William, 401; "Carpenter's Workshop," 400.
Strigel, Bernhard, 91.
Strozzi, Bernardo, "Tribute Money," 296.
Stuck, Franz, "War," 383; "Sin," 385.
Subleyras, Pierre, 19; "Bishop on his Episcopal Throne," 344; "St. Norbert," 344; "Portrait of an old gray haired Bishop," 344.

Teniers, the Elder, "Rocky Valley," 178; "Peasant," 178.
Teniers, the Younger, 179, 182; "Temptation of St. Anthony," 181; "Great Yearly Market," 183; "A Drinking Party," 183.
Terburg, 15, 116, 129; "Boy with the Dog," 15, 128; "Soldier Bringing a Letter to a Lady," 128.
Thegerström, Robert, "Summer Evening," 402.
Thierot, Henri, 410.
Thoma, Hans, 349, 389, 408; "Taunus Landscape," 408; "Loneliness," 389.
Thys, Pieter, 183; "Adoration of the Shepherds," 184.
Tiepolo, Giovanni Battista, 21; "Worship of the Magi," 21, 303.
Tilborgh, Gillis van, 178.
Tintoretto, 9, 152, 266; "Crucifixion," 20; "Portrait of Vesalius," 24; "Portrait of a Sculptor," 267; "Portrait of a Venetian Noble and his Son," 267; "Mary Magdalen," 268.
Tisi, Benvenuto, Pieta, 247.
Titian, 6, 25, 48, 161, 163, 204, 251, 256; "Vanity of Things Earthly," 13, 256; "Portrait of a distinguished Venetian," 257; "Madonna and Child," 27, 259; "Crowning of Christ with Thorns," 18, 259; "Portrait," 260; "Venus initiating a Young Girl into the Mysteries of Bacchus," 261; "Jupiter and Antiope," 261; "Heavenly and Earthly Love," 415; "The Resting Venus," 415; "Equestrian portrait of Charles V," 13, 415.
Tito, Santa di, 289; "Portrait of a Young Man," 288.
Torbido, Francesco, "Portrait of a Man," 265.
Torregiani, Bartolommeo, 302.
Tristan, Luis, 311.
Trübner, Wilhelm, 389, 390; "Studio Scene," 390; "The Herreninsel in the Chiemsee," 389.
Tura, Cosimo, 220.
Turchi, Alessandro, surnamed L'Orletto, "Daughter of Herodias," 288; "Scene from the Life of Hercules," 288; "Hercules killing his children," 288.

Uden, Lukas van, 186; "Landscape," 185.
Uhde, Fritz von, 411; "Reading Maiden," 382; "Christ Ascending to Heaven," 382.

Uhde, Wilhelm, “Heavy Going,” 401; “Noli me tangere,” 401.

Vaccaro, Andrea, “Infant Jesus,” 296; “Scourging of Christ,” 296.
Vadder, Lodewyck de, “Landscape,” 185.
Vaelkenbergh, 145.
Van der Capelle, Jan, “Dutch Canal,” 140.
Van der Eckhout, Gerbrandt, 112; “Christ teaching in the Temple,” 113.
Van der Neer, Eglon Henri, 130; “Lady in White Satin,” 129.
Van der Velde, Adrian, 135; “Herd of Cattle,” 135; “Idyllic Landscape,” 136.
Van der Velde, Willem, “Thunderstorm at Sea,” 140; “Quiet Sea,” 141.
Van der Werff, Adrian, 23, 130; “Ecce Homo,” 131.
Van der Weyden, Rogier, 51, 54; “Epiphany Altar,” 52; “Adoration of the Magi,” 52; “Annunciation,” 52; “Presentation at the Temple,” 53; “Handmaid of the Lord,” 53; “St. Luke painting a Portrait of the Virgin,” 53.
Van Douven, 23.
Van Dyck, Anthony, 11, 13, 22, 24, 111, 160-166; “de Wael and his wife,” 11, 173; “Colyns de Nole and His Wife,” 11, 173; “Duke of Croy and His Consort,” 11; “Crucifixion,” 11, 162, 174; “Charles I on Horseback,” 12; “Portrait of the Etcher Malery,” 13, 173; “Mary Ruthven,” 13; “Spinola,” 13; “Mirabella,” 13; “Battle of Martin d’Eglise,” 13, 170; “Rest During the Flight into Egypt,” 13, 167; “Portrait of Snayers,” 15, 173; “St. Sebastian,” 16, 164, 169; “Descent from the Cross,” 162; “Lamentation over the Body of Christ,” 162-165, 174; “Jupiter and Antiope,” 163; “Hendrik Liberti,” 173; “Christ speaking with the Paralytic whom he has healed,” 168; “Susannah surprised by the Elders,” 168; “Duke Charles Alexander of Croy,” 171; “Genevieve d’Urfe,” 171; “Burgomaster of Antwerp and his Wife,” 171; “Duke Wolfgang Wilhelm,” 22, 172; “Queen Henrietta Maria, wife of Charles I of England,” 174.
Van Eyck, Hubert, 1, 46, 49; “Agnus Dei,” 49; “Adoration of the Lamb,” 49, 50; “Triumph of the Catholic Church,” 50; “Virgin as the Queen of Heaven,” 50; “John the Baptist,” 50.
Van Eyck, Jan, 1-2, 47, 48, 49; “Agnus Dei,” 49; “Adoration of the Lamb,” 49, 50; “Triumph of the Catholic Church,” 50; “Head of Christ,” 51; “Portrait of a gray haired Beardless Teacher,” 51.
Van Goyen, Jan, 132.
Van Meckenen, Israel, 20.
Van Noort, Adam, 145, 174, 176; “Peasant and the Shivering Wood Imp,” 175; “Boy Christ preaching in the Temple,” 175.
Van Orley, Barent, 213.
Van Orley, Bernhard, 64;